VOGUE

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June



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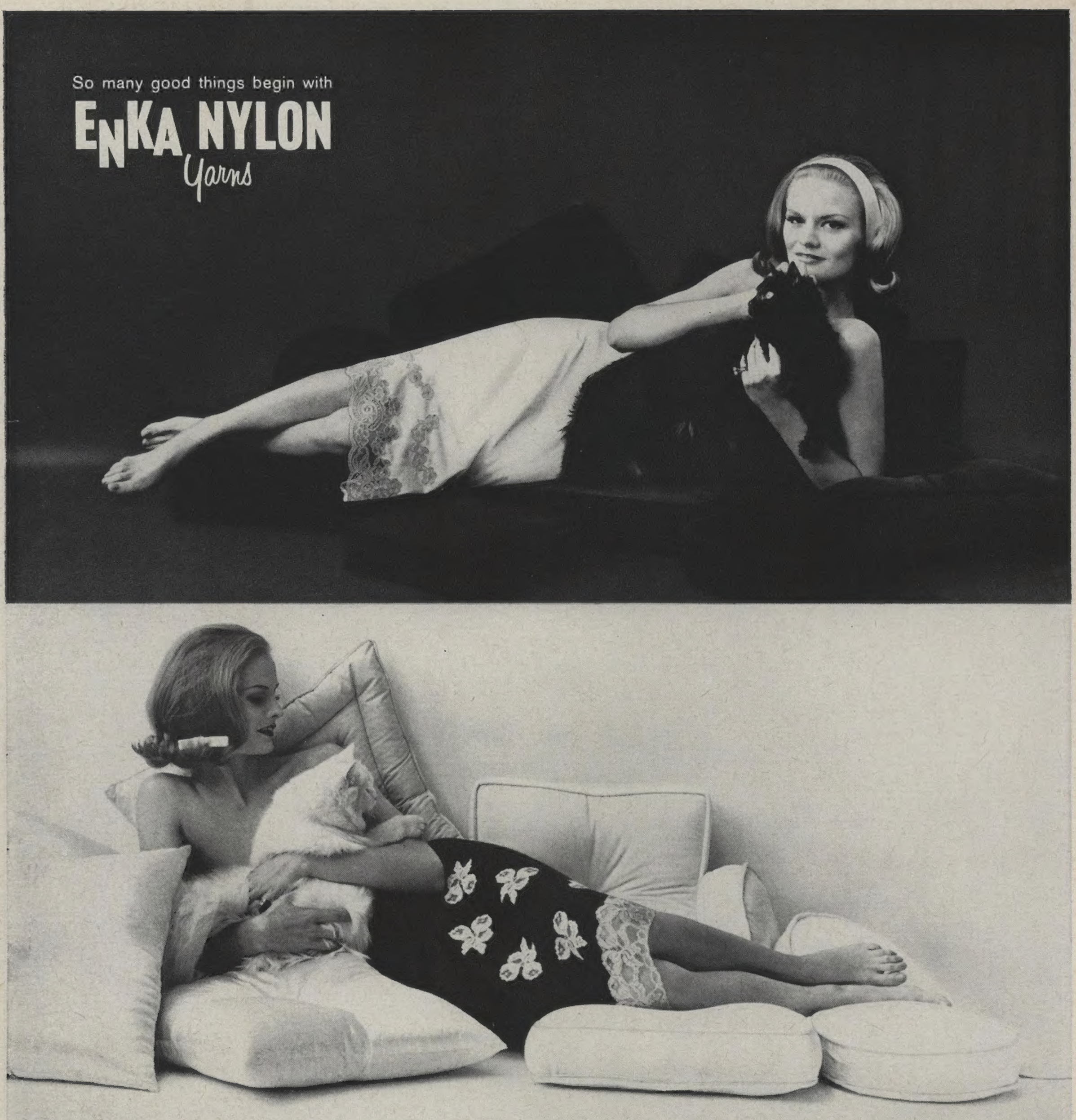
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VOGUE

INCORPORATING VANITY FAIR

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, Publisher

JUNE, 1962



COVER

PENN

The new summer chic—here in full flower: the multicoloured flowers on Mainbocher's ravishing late-day dress and jacket of silk brocade. Costume, to order at Mainbocher. Summer dazzlement for hair might come from Clairol's Sparkling Copper—one of seven new colours for young, non-grey hair. Coiffure by Antoine Salon. Seamless stockings, in White Grape: Christian Dior.

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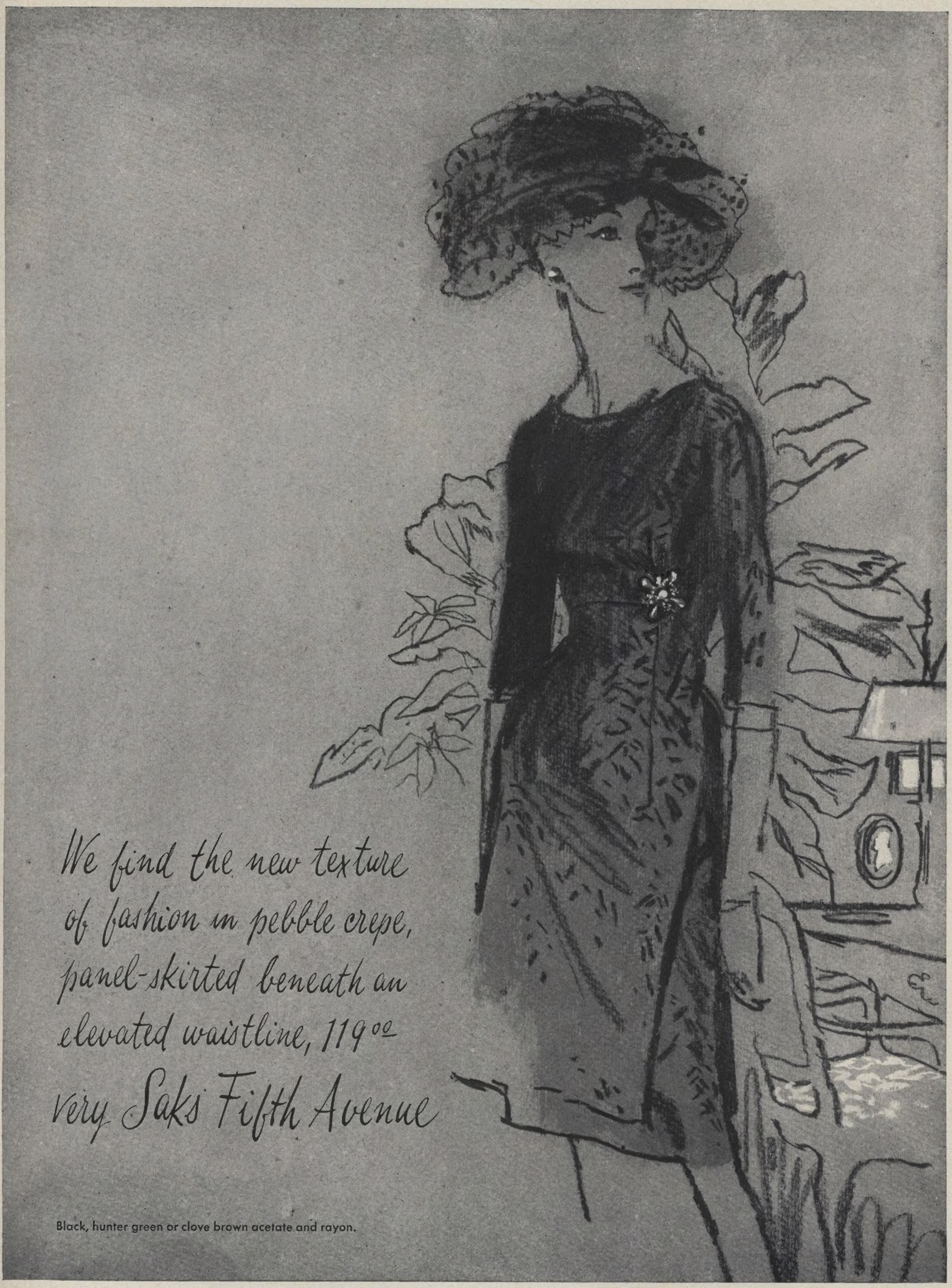
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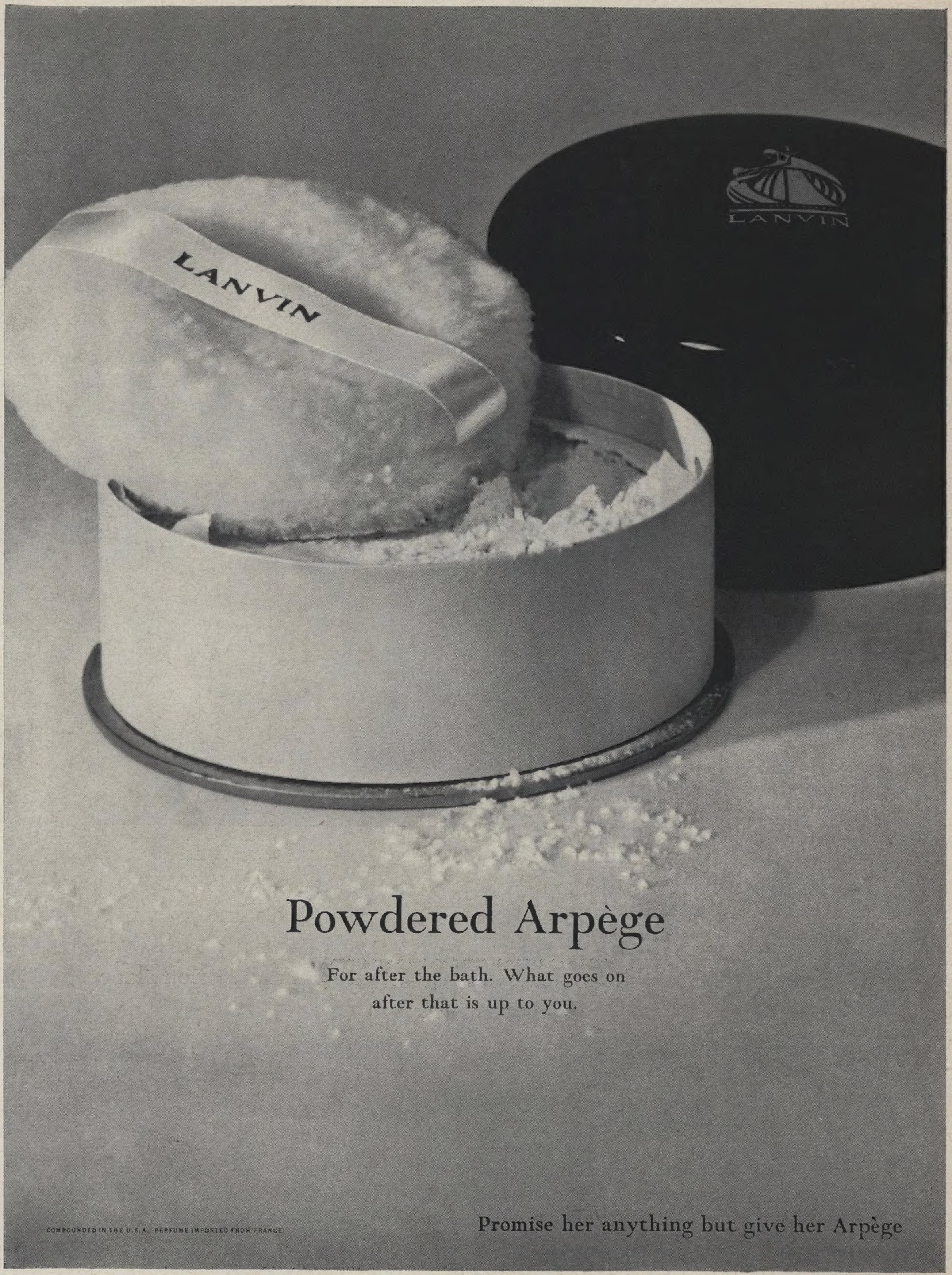
Ask a woman who has used 'Eterna 27' faithfully for 40 days or more. Watch her face and listen carefully as she talks. Then ask yourself: since the last time you saw her, hasn't there been a *visible change* in the way she looks?

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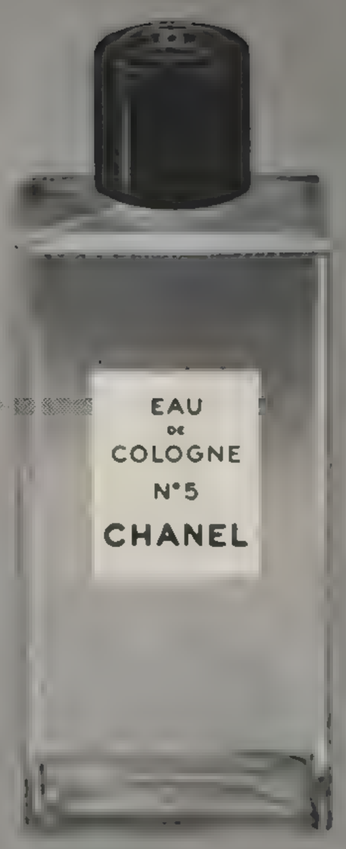
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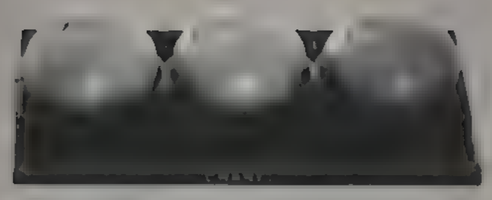


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Dress—Ceil Chapman

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JOHN STEWART

THE SPORTS SPECIALISTS: Each glove has a sport well in hand. Reading clockwise: a sailing glove cropped at mid-knuckle—oyster-white goatskin (doubled palm) with stretchy blue sidewalls; pair, about $10. Backless bowler's glove of oyster-white leather tanned for texture—to grip securely; wrist-bolstering strap, stretchy red finger-backs; right or left glove, about $5. Golfer's glove of shirred, perforated white capeskin with stretchy red sidewalls; right or left glove, about $5. Fishing glove of thin, tough, green, suèded pigskin; it palms strips of rubber grippers; pair, about $10. Skeet-shooter's glove of coffee-brown leather—thin, strong, textured for grip, shirred for non-slip fit; pair, about $11. Driving glove of beige suède with piped knuckle vents, brown capeskin palm; pair, about $9. All by American Astral, at Saks Fifth Avenue. The sturdy sports watch, right (waterproof, shock-absorbent, luminous), has a Swiss movement; red lizard band. By Medana, about $15,* at Tourneau.

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by

Du Barry®

for the knowing beauty

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HAT BY MR. JOHN

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by the makers of Gilbey's Gin



Gilbey's Vodka dramatizes flavor, not with taste of its own, but with smart, smooth, undetectable spirit. This real difference is why the people who discovered vodka are now asking for Gilbey's more and more. Sensibly priced, too.

***SCREWDRIVER**—Mix together 1½ ozs. Gilbey's Vodka and 3 ozs. well-chilled orange juice. Pour into sour glass. Add garnish of orange slice or cherry if desired.*



Bang-swept

5 summerproof coiffures



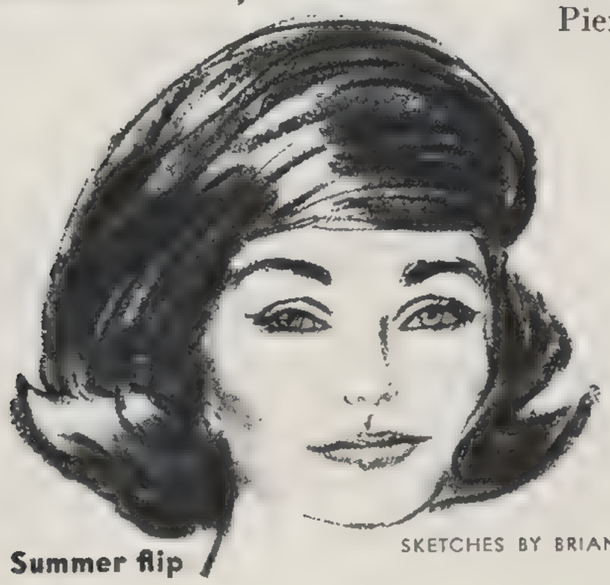
Back-stroke coiffure



Scroll coiffure



Side-dipped oval



Summer flip

To make the summer living not just singin'-easy, but actual-easy, five idea men in hairdressing designed these summerproof coiffures for hair that goes to any lengths. Two of them make use of small, almost weightless hair pieces, their bases not much bigger than a silver dollar—wonderful never-out-of-season artifices. **Bang-swept coiffure** for medium long hair, big loose swirls flared out from the cheeks. Easy to set on rollers after swimming or damp days deflate it. By Bruno of Elizabeth Arden. **Back-stroke coiffure** for hair that's all one length; a clean high sweep back from the face, curled slightly behind the ears. By Amendola of Charles of the Ritz. **Scroll coiffure** for long or short layered hair; the scrolls formed by a hair piece. At the back strands from the hair piece are either twined in with one's own long hair, or combed to camouflage short hair, into a French twist. By Ruel of Coiffures Americana. **Oval coiffure** for long hair, the substance achieved by the addition of a small hair piece. Hair smoothly looped over the tip of the ears, swept high off the neck at the back. By Enzo of Perugia. **Summer flip,** deep-parted banged version of the longish American bob, slightly turned up on the ends, teased for a bit of height. By Pierre Henri.

SKETCHES BY BRIAN STONEHOUSE

MANIKIN DESIGN PATENT PENDING

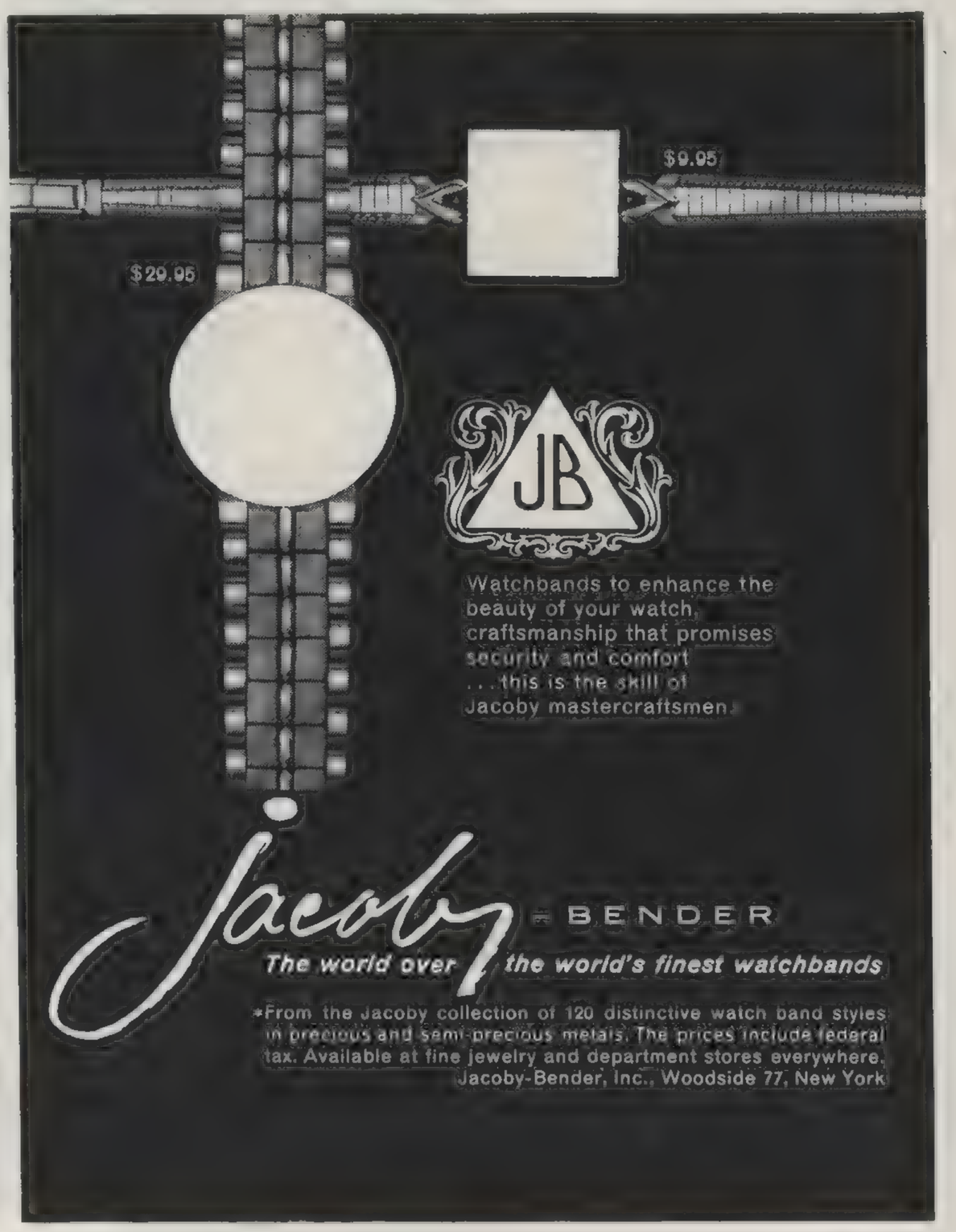


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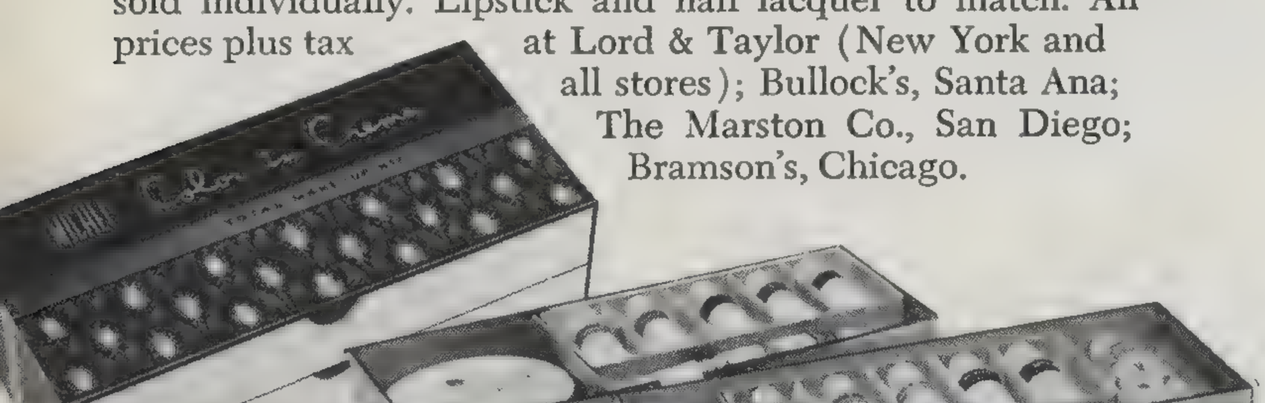




make a pretty face with...

Michel *Color-in-Crème* Total Make-up

New: one complete make up sequence from foundation to eye shadow. Like an artist's palette, there are primers, toners, tinters, outliners. Très newsworthy: the colors—a fascinating spectrum from palest alabaster to brilliant vermilion. Shown below (and recommended for gifts) Michel Color-in-Crème experimental kit. It has 2 primers, 3 toners, 7 tinters, 2 outliners, finishing powder, beauty tools, idea booklet . . . only $12.50. Naturellement, primers, toners, tinters, outliners are sold individually. Lipstick and nail lacquer to match. All prices plus tax at Lord & Taylor (New York and all stores); Bullock's, Santa Ana; The Marston Co., San Diego; Bramson's, Chicago.



Michel

AMERICAN VOGUE

420 LEXINGTON AVENUE, NEW YORK 17, N.Y.

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VOGUE incorporating Vanity Fair

ROBERT

PIGUET

bandit

visa

baghari

fracas

calypso



FROM PARIS...NEW FRAGRANCE SPRAY BY ROBERT PIGUET

Of course it's beautiful on the **outside** . . . all chic and satin and couturier-designed. But the real excitement is **inside!** For now, at last, you can get Bandit and the other four world's most fabled French fragrances in a flask of **1500** metered sprays (500 more than usual). One press and you're enveloped in a mist of loveliness. What a simply wonderful way to **"leave a little of yourself wherever you go."** **BANDIT · VISA · BAGHARI · FRACAS · CALYPSO** CREATED, BOTTLED AND SEALED IN FRANCE

EAU DE TOILETTE SPRAY, 3 full ounces $7.50 Refill $6. plus tax

Jacqueline Cochran Cosmetics, 630 Fifth Avenue, N. Y. C. 20

Slip into something comfortable and take two inches off

A good cinch, nowadays, is hard to find. If you want to cinch-in inches without losing your breath, go to an expert—the Merry Widow®. This abbreviated version is almost weightless.



your waistline: the new Merry Widow by Warner's®

But it can make a new woman of you. Cups and panels are nylon. Elastic is a special blend of nylon, DuPont's Lycra® spandex, acetate. Black or white, $15.00.

And now from Clairol research...

A great new beauty

New
Clairol®
condition



Actually makes
your hair feel stronger!

Adds new bounce! New body!

New satiny sheen!

Enhances hair color!

prescription for troubled hair!

Actually makes your hair feel stronger

At last! Special beauty care for your hair

Now for the first time, a richly effective, corrective formula for troubled hair... unlike anything you've ever used before! Not a hairdressing, **condition*** is a fabulous beauty pack, a superb reconditioner evolved after three years of laboratory research by Clairol, the specialist in beautiful hair.

Amazingly fast results

You'll see and feel a marvelous difference the very first time you use **condition***. Even in hair which seems hopelessly troubled! And that's because dried-out, parched hair quickly soaks up its lavish moisturizers. Dull, limp or brittle hair is revitalized to glorious new life and lustre. Spongy, over-porous hair is so tenderly built up—it actually feels stronger after **condition***!

Easy and quick to use

Now you can treat your hair as wonderfully as you treat your complexion. Simply use new **condition*** as a beauty pack after a shampoo. Use it generously, all over your hair and scalp. As pleasant and gentle as your most luxurious facial creme. Delightfully fragrant, so smooth, white and creamy. New **condition*** combs through your hair freely, rinses out easily. No steaming under heat caps—heat is unnecessary. What a boon!

Prescribed by hairdressers

Try it. See why hairdressers everywhere are prescribing **condition*** for dry and brittle hair. For dull, limp hair. For hair over-exposed to sun and sea... as well as hair in need of special attention before or after a permanent. New **condition*** has proved its beneficial magic again and again in salon use. Hairdressers like to use it while tinting, toning, lightening. It saves time and, what's more, actually enhances the color.

Ask your hairdresser how often your hair needs **condition***. Remember, nothing does more for your beauty than shining, vigorous, well-cared-for hair. New **condition*** is the quickest, most effective way to help you achieve this! Now at beauty salons and cosmetic counters.



Most women today have one or more of these hair troubles—do you? Check here... Good Housekeeping GUARANTEED

- ☐ DRY HAIR
- ☐ OVER-PERMANENTED HAIR
- ☐ DULL, LIMP HAIR
- ☐ SUN-DAMAGED HAIR
- ☐ SPONGY TEXTURE
- ☐ BRITTLE HAIR
- ☐ SPLIT ENDS
- ☐ OVER-LIGHTENED HAIR

If you checked even one—
we prescribe

condition* is a Clairol trademark for this fabulous new creme formulated to meet the problems of *troubled hair* (our description for hair in need of reconditioning: dry, brittle, dull, limp, split at the ends, spongy, over-porous, over-permanented or sun-damaged).

condition* by Clairol

© Clairol Inc. 1962



KAREN RADKAI

Doubled chiffon—late-day into evening

Chiffon could be the answer to any number of summer questions. One such, likely to come up about now—what to wear to weddings. At the right, a dress and jacket of royal blue double silk chiffon that's good at wedding-going, and for little evenings all year round. The dress is princesse-shaped, has a scoop neck, no sleeves; the jacket—a three-tiered bolero fastened at the top. By Mary Black. At Bergdorf Goodman; Martha Weathered; I. Magnin.

A BLEND OF CANADIAN WHISKIES · 6 YEARS OLD · 86.8 PROOF · SEAGRAM DISTILLERS COMPANY, N. Y. C.





KNOWN BY THE COMPANY IT KEEPS

V.O. IT'S THE VOGUE

They say women don't know about such things. Nonsense. The fact is that any woman who has been near a bright and worldly man, knows this to be undisputably true: A whisky sour made with V. O. is a more radiant drink than an ordinary whisky sour. So is a V. O. old-fashioned. So is a V. O. highball. Any woman knows that. Especially if she knows anything about men.





Summer in

Monte-Carlo

The sun, the sea, the pools and beaches . . .
all the sun and sea sports. Luxe hotels and restaurants.
Night clubs . . . galas at the famous Sporting Club.

"Little season rates" in June when the days are long and the nights beautiful.

For information write: S.B.M., MONTE-CARLO
or telephone (day or night) 30-54-54.





東洋眞珠、一番色

(Oriental Pearl is #1 color!)

Color Plus creates an exotic new shade ...a shimmering pearl touched with the pink found only in rare Oriental Pearl.

One of 23 dazzling fashion shades of Color Plus, the miracle nail enamel and strengthener *that helps stop splitting nails.*

COLOR PLUS

by Lanolin Plus®



Beginning on the ladder

and reading across the board:

CATALINA • COLE OF CALIFORNIA •

FLEXEES • JANTZEN • MAIDENFORM •

PANDORA • ROBBY-LEN • ROSE MARIE REID •

RONANNE • SEA NYMPH • SINCLAIR



VYRENE® across the board

. . . across the board and wherever you sun or swim this summer, you'll find the most spectacular new suits are made with VYRENE . . . the new spandex fiber that is revolutionizing swimwear. Weight . . . next to nothing. Colors . . . glowing, brilliant. Control . . . superb. Comfort . . . absolute. Results . . . well, *suit yourself with VYRENE* and be prepared to make a stunning splash!

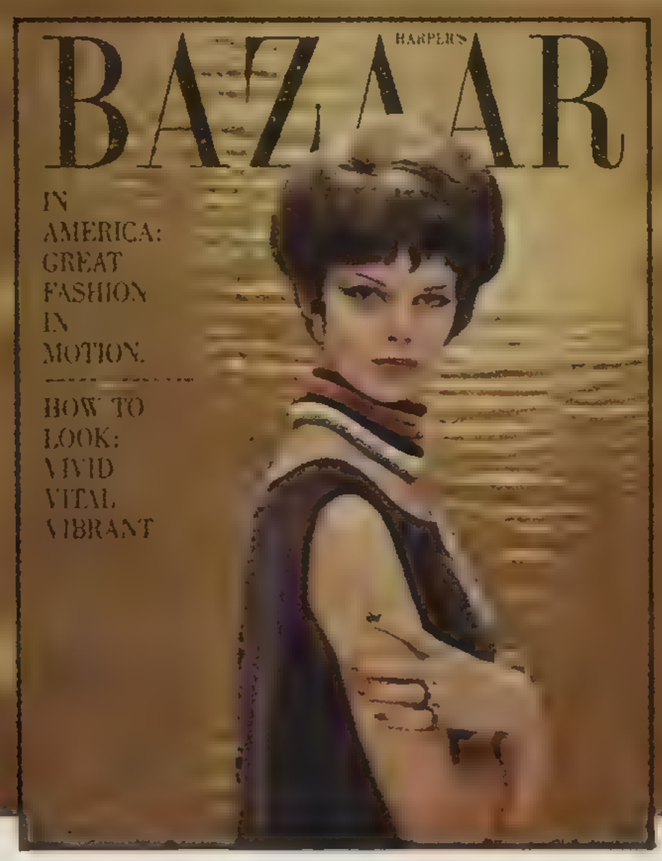
VYRENE, THE SUPERIOR SPANDEX, IS MADE ONLY BY THE TEXTILE DIVISION,
UNITED STATES RUBBER, ROCKEFELLER CENTER, NEW YORK 20, NEW YORK

VYRENE®
BY THE MAKERS OF FAMOUS LASTEX®

US RUBBER

"Cover Girl is wonderful—
no other make-up
ever did so much for me"

says lovely Cover Girl, Marola Witt.



At last! A Cover Girl complexion...
so natural you can't believe it's make-up!

Fabulous discovery from Noxzema! Fragrant new Cover Girl covers so naturally, so completely. And it's medicated and antiseptic to help prevent skin problems, improve your complexion.

New Cover Girl is so light and lovely on your face . . . so good for your skin besides! Unlike many make-ups that do nothing for your skin (often even aggravate skin problems) Cover Girl gives you the beauty benefits of its special medication.

Smooth on Cover Girl liquid every morning. Touch up with the pressed powder all day. It's antiseptic to fight germs on your puff—help prevent skin problems. Helps your skin *look* lovely, *become* lovely. No wonder it's the make-up of cover girls!

NEW **Cover Girl** *MEDICATED MAKE-UP BY NOXZEMA*

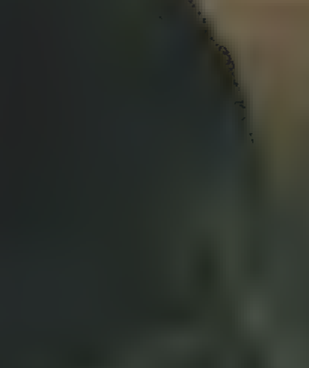
COVER GIRL IS A TRADEMARK NAME OF THE NOXZEMA CHEMICAL CO.



Glamorous shades, beautiful compacts.
Now face powder, too. $1.50 *each plus tax*

Hate
that gray?
Wash
it away!

NEW! Color only the gray
without changing your natural hair color!



Makes your husband feel younger, too . . . just to look at you!

Gray hair, even when it's premature, says you're older than you are! So if you hate that gray, just wash it away with LOVING CARE Hair Color Lotion. This great new discovery by Clairol gets rid of gray a wonderfully easy new way as it gives all your hair exciting vitality, a youthful sheen it hasn't seen in years!

Gently, so skillfully does this hair color lotion wash in young color that your natural shade, even if it's darkest black-brown, appears unchanged. Though gray is gone, all anyone sees is that you look prettier, younger, *after the very first* wash. It's that natural-looking.

No big decisions about shades. LOVING CARE comes in ten colors—from new and deeper black-brown to pale shining blonde. Just choose the tone most like your own. And about once a month, to keep gray away, just wash your hair with LOVING CARE Hair Color Lotion. LOVING CARE won't rub off, won't brush off. Leaves your hair in better condition than ever. There is nothing else quite like it. You'll love it!

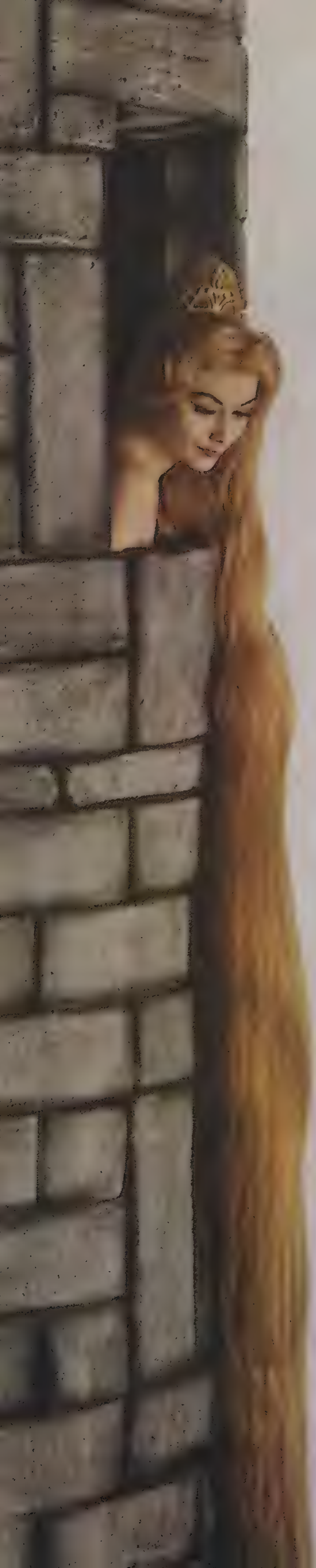
Loving Care®

Hair Color Lotion by CLAIROL

not a tint . . . better than a rinse . . . Hairdressers agree it's a fountain of youth for graying hair.



©1961 Clairol Incorporated, Stamford, Conn.



Helene Curtis salon permanent waves
can make your Hair as famous as hers



TRIO-CON-BRIO DRESSING

More triple-play clothes here, continuing the idea on page 147 of a two-piece suit, and a dress that can fit itself into the suit-look as a blouse, or go out on its own, late days. Below, a boxy jacket and eased skirt of grey cotton tweed; the dress, above, of black spun rayon and cotton. By Herbert Sondheim; suit fabric by Pomezia. Suit and dress, about $185. Hats by Halston (made to order). Everything at Bergdorf Goodman. Costume, also at Halle Bros.; Neiman-Marcus; Joseph Magnin. Necklace by Vendôme. White cotton gloves by Crescendoe. Shoes by Evins.



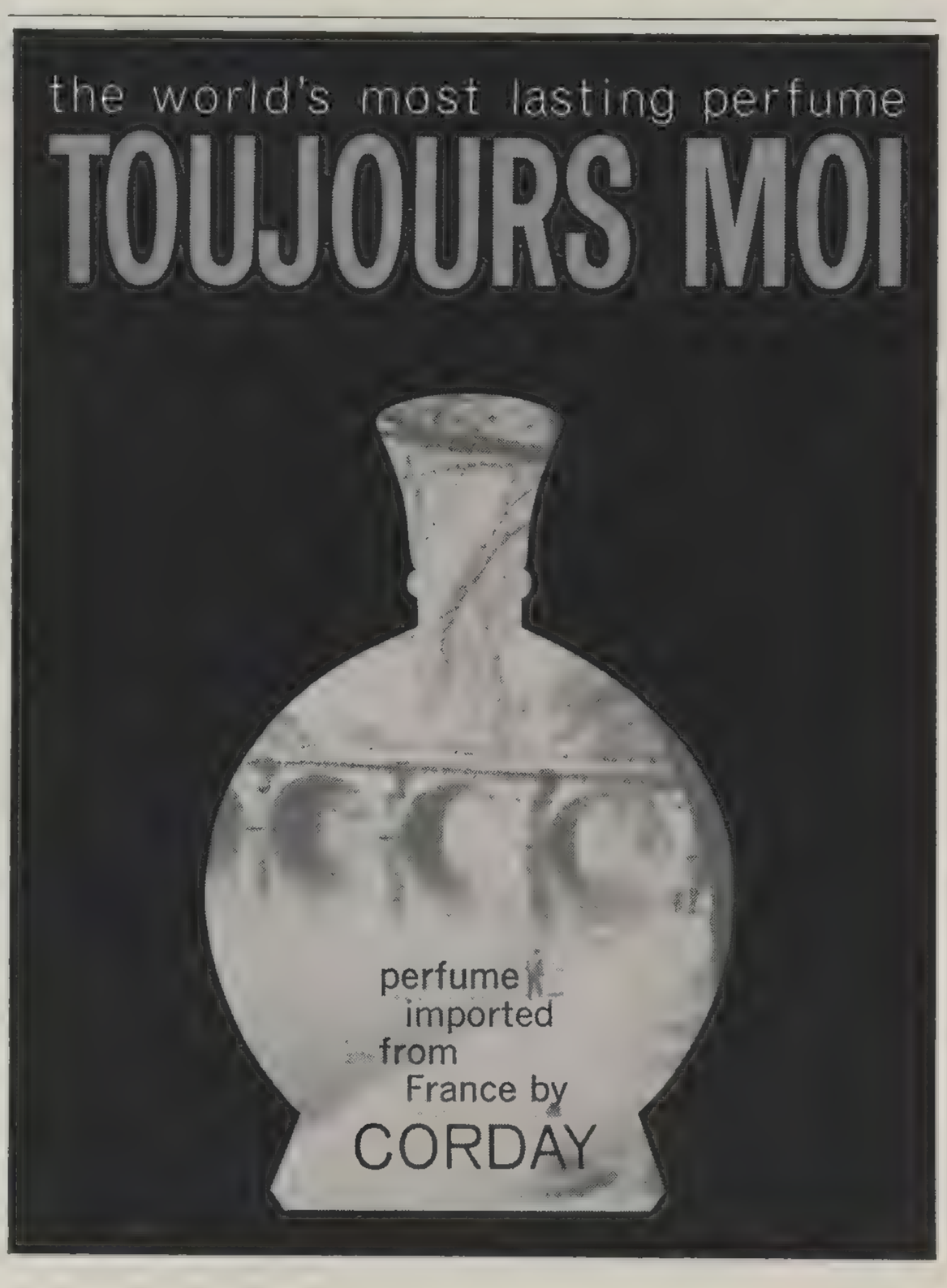
HORST

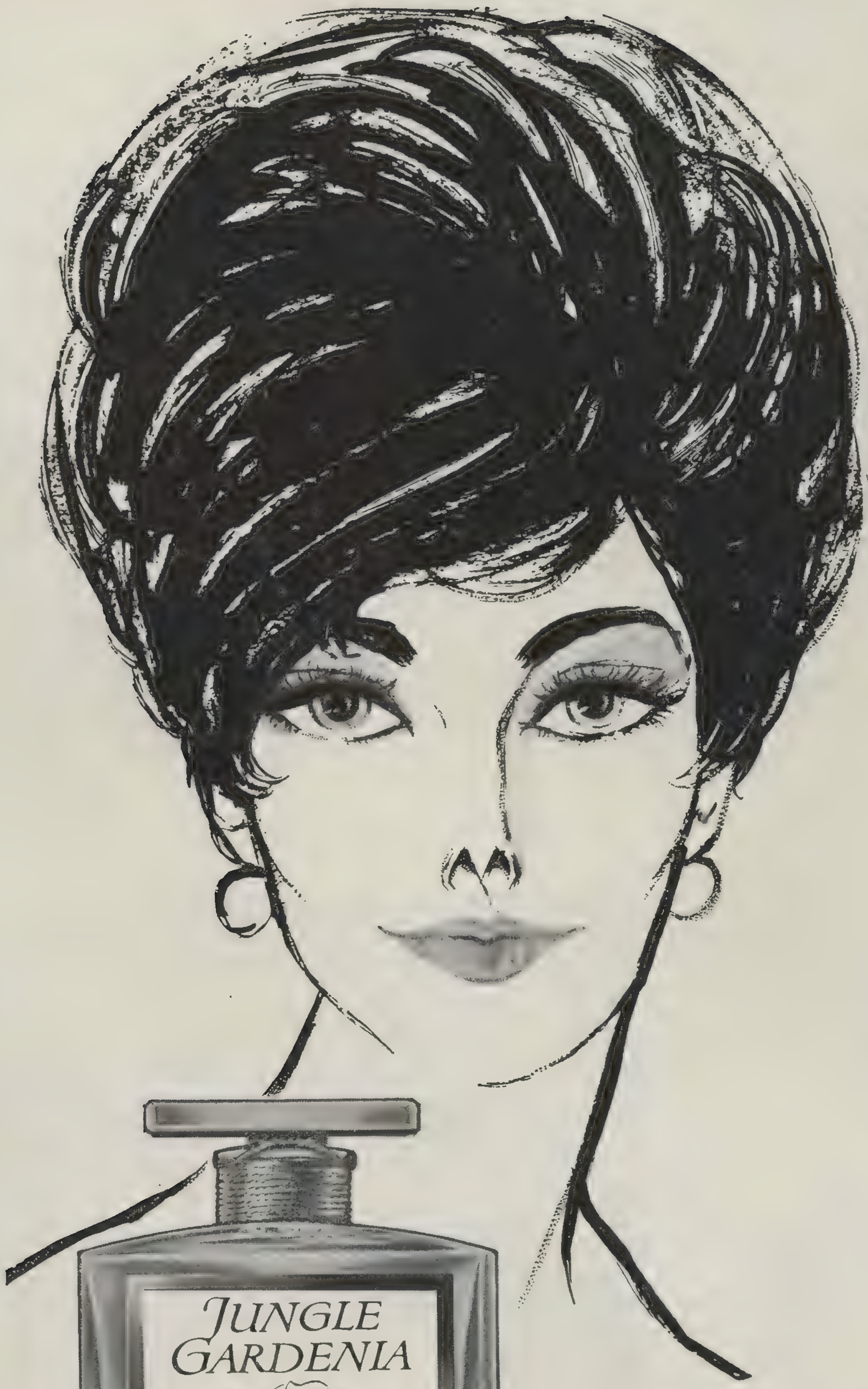
How rare was a bottle of Gordon's in 1769?

Rare?—there was no such thing. 1769 was the year Gordon's Gin first took its place in English life, but not in bottles. It was served from wooden casks in public houses. Bottles came along later, in the nineteenth century. But in all these 193 years, no matter how it was purveyed, Gordon's has always harked back to Alexander Gordon's original 1769 formula. Why tamper with such distinctive dryness and flavour? It has made Gordon's the best-selling gin in England, America, the world.



DISTILLED LONDON DRY GIN. 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF.
GORDON'S DRY GIN CO. LTD., LINDEN, NEW JERSEY. PRODUCT OF U. S. A.





why

do smart women ask for **Jungle Gardenia** in the shops? Why is **Jungle Gardenia** part of Vogue's newest "Hamper of Fragrance"?

You'll never know why . . . till you try this unique, immensely clinging perfume discovery.

Perfume 3., 8., 15.
Skin Perfume 3.50, 6., 9.
Spray Mist 5.
Bath Perfume 4., 7.
Bath Powder 3.

TUVACHÉ

730 FIFTH AVENUE *RARE PERFUMES* NEW YORK CITY

Favorite fragrance of the world's most beautiful woman!

Try "Sentimental" on your table tonight!

—the dotted line is where you start! No scissors? Then your favorite store has an actual-size perforated picture portfolio of Heirloom Sterling patterns. And while you're there, experience the pure pleasure of all Sentimental's sterling qualities: the satisfying weight, the satin-cool touch, the luster as deep as a silver moon. That's the beauty of Heirloom® Sterling by Oneida Silversmiths

WHAT PRICE BEAUTY? A 4-PIECE PLACE SETTING IN SENTIMENTAL COSTS JUST $27.50 (FTI)

For the woman
who can and must possess the unusual–

GIVENCHY

POUR LE BAIN



Parfum pour le bain, Poudre pour le bain and Savon
in Givenchy's distinctive fragrances–Le De and L'Interdit



Princess who? Princess you!

By CYNTHIA MOORE

Why not be royal when you can? And where else—but in your bath—can you do it so completely?

To me, there's simply no substitute for the marvelous well-being... the confident new beauty that comes from a really royal bath.

Don't you *love* the luxury of being in a room where even the air is gorgeously flowered with bath oil? Lying back, relaxing, just letting go, while the water's warmth sends up lovely waves of perfume (to cling to your hair, my girl, like a tiara of fragrance).

When rested, renewed, reluctantly you decree that you've had enough ...you don't ring for a lady-in-waiting, but decide to do your back yourself, this time.

Reach for the soap, the finest, the creamiest. And today—try the soft touch method. No rough-house with washcloth or brush, merely your gentle, lathering bubbled palms creaming perfumed cleanliness over your skin.

Step out (that ermine bath mat blot—gently—there's a queen's skin under the towel. Pat on—or better yet, spray on cologne . . . *all* over. Dusting powder, fluffed on fondly from a cuddly puff. Everything matches in scent, of course, and the rich perfume itself awaits on your dressing table.

Hasn't it been regal, your private interlude with fragrant luxury? Ready to go?

Nothing wrong with a little fantasy, plus the loveliest bath accessories to glorify a dull tub. And if you'd like to try it my way, I'd love to send you a sample box of my favorite new bath beauties, both the luscious bath oil *and* the soap perfumed (royally) in either LE DE or L'INTERDIT by Givenchy. Write to me, Cynthia Moore, Box 25E, Mount Vernon 10, N. Y., enclosing your name and address and $1 to cover cost of postage and handling. Offer expires November 30, 1962.

HOW TO HAVE A
YOUNGER BODY

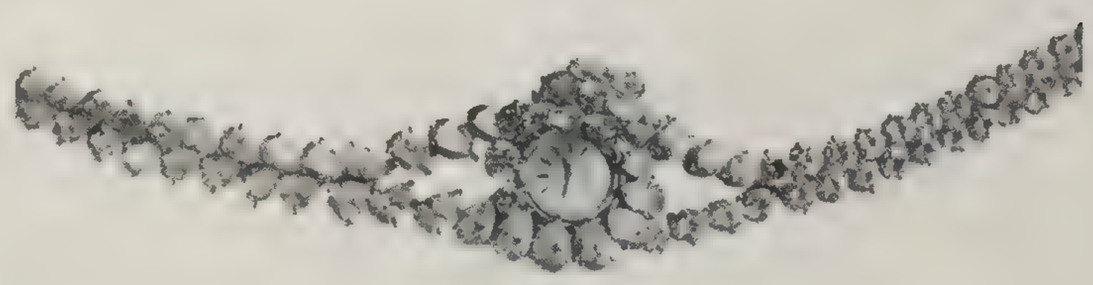


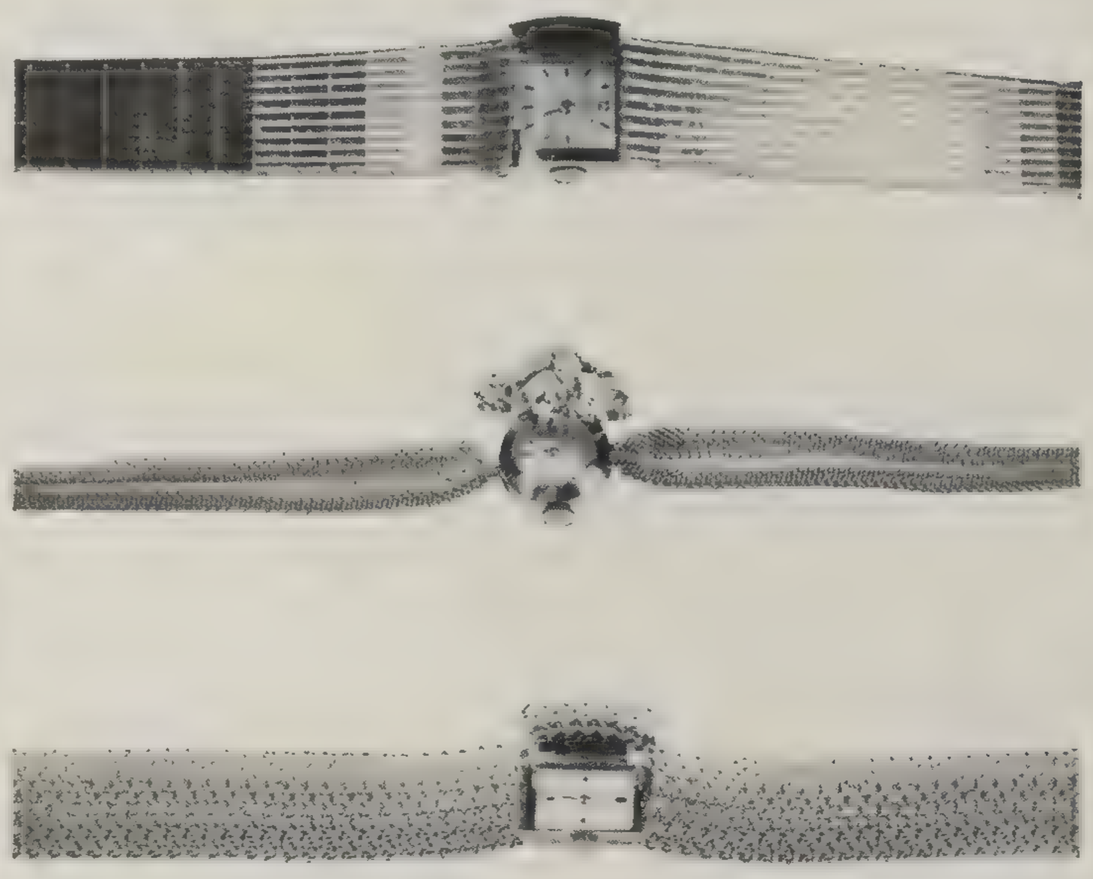
YOUTH-DEW
BATH OIL

. . . so very French
it doubles as a delicious,
lingering perfume . . .
gives you a silky-smooth
body . . . the glow of youth.
$3.75 and $6.50

Estée Lauder
666 FIFTH AVENUE, NEW YORK

THE LID'S OFF—
FINDING THE TIME HERE







HORST

Above, the watches shown on page 151, this time with their hinged lids open. All: Swiss movements. From the top down, first, the diamond watch by Piaget; this design, the only one of its kind. Second, the fluted watch of 18-k. gold with stick numerals, by Patek Philippe. Third, the 14-k. gold rope watch with sixteen diamonds, by Longines-Wittnauer. Fourth, the 14-k. gold chain watch with same-chain lid, by Concord. Fifth, the flat mesh band of 18-k. gold, topped with a knot of eight diamonds, by Omega.



The Alper Schwartz dress shown on the opposite page is available at the following fine stores:

NEW YORK CITY, **BEST & CO.**

Allentown, Pa., **H. Leh**
Atlanta, Ga., **Regenstein's**
Austin, Tex., **Goodfriend's**
Baton Rouge, La., **Rosenfield's House of Fashion**
Boston, Mass., **R. H. Stearns**
Bridgeport, Conn., **Arcade**
Buffalo, N. Y., **L. L. Berger**
Canton, Ohio, **Stern & Mann**
Charleston, W. Va., **Polan's**
Chicago, Ill., **Johnson Harwood**
Clayton, Mo., **Wolff's Apparel**
Cleveland, Ohio, **Halle Bros.**
Columbus, Ohio, **Union Co.**
Coral Gables, Fla., **Don Mullens**
Corpus Christi, Tex., **Joseph Leon**
Dallas, Tex., **Lou Lattimore**
Dayton, Ohio, **Thal's**
Decatur, Ill., **Carol's**
Denver, Colo., **Denver Dry Goods**
Des Moines, Iowa, **Younker Bros.**
Detroit, Mich., **Himelhoch Bros.**
Fort Wayne, Ind., **D. B. Fishman**
Fort Worth, Tex., **W. C. Stripling**
Framingham, Mass., **Marguerite Shoppe**
Galveston, Tex., **Nathan's**
Grand Rapids, Mich., **Wurzburg's**
Hartford, Conn., **Sage Allen**
Houston, Tex., **Smart Shop**
Hutchinson, Kan., **Wiley's**
Indianapolis, Ind., **Wm. H. Block**
Kansas City, Mo., **Harzfeld's**
Little Rock, Ark., **Gus Blass**
Lincoln, Neb., **Hovland-Swanson**
Long Beach, Cal., **Buffum's**
Longview, Tex., **Riff's**
Louisville, Ky., **Byck Bros.**
Memphis, Tenn., **John Gerber**
Milwaukee, Wisc., **Turner-Martin**
Minneapolis, Minn., **Jackson Graves**
Montgomery, Ala., **Al Levy**
New Orleans, La., **D. H. Holmes**
Norfolk, Va., **Nicholson & Marks**
Nyack, N. Y., **Bluebird Shop**
Oakland, Cal., **Irene Sargent**
Oklahoma City, Okla., **Rothschild's**
Omaha, Neb., **J. L. Brandeis**
Peoria, Ill., **Jack Schaffer**
Philadelphia, Pa., **John Wanamaker**
Pittsburgh, Pa., **Joseph Horne & Co.**
Portland, Ore., **Nicholas Ungar**
Richmond, Va., **Thalhimer's**
Roanoke, Va., **Smartwear—Irving Saks**
Rochester, N. Y., **Sibley, Lindsay & Curr**
St. Louis, Mo., **Stix, Baer & Fuller**
St. Paul, Minn., **Rosen & Engelson**
Salt Lake City, Utah, **Makoff's**
San Antonio, Tex., **Joske's**
Shreveport, La., **The Fashion**
Spokane, Wash., **Bernard's**
Syracuse, N. Y., **Sadye Anne**
Tampa, Fla., **O. Falk's**
Terre Haute, Ind., **Meis Bros.**
Tulsa, Okla., **Woolf Bros.**
Washington, D. C., **Jelleff's**
West New York, N. J., **Gail Brown**
Winston-Salem, N. C., **Ideal Dry Goods**
Youngstown, Ohio, **Chas. Livingston**
California and Seattle, **I. Magnin**



...love what "Dacron"® POLYESTER does for me!

ALPER SCHWARTZ now gathers all the young mobility of "Dacron"* polyester for this seersucker costume. Dress and jacketing to cool a city summer—the new matchbox skirt, the kitten bow, the flash of patent. How crisp is "Dacron"! How carefree! In black, or iridescent black on brown. 8-18. About $65. At stores on facing page.

FABRIC: 65% "DACRON" POLYESTER/35% COTTON

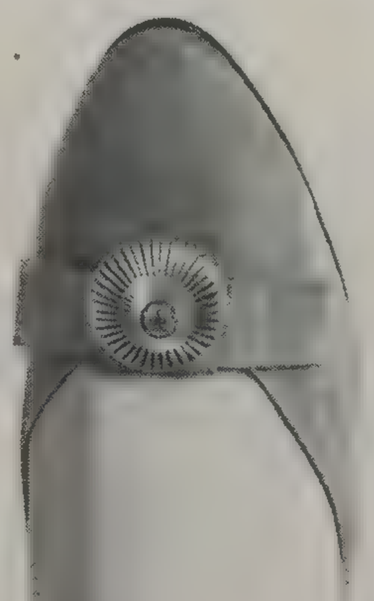
DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, not fabric or fashion shown. Hat by Mr. John. Gloves of Du Pont Nylon by Shalimar.

Now, the new LADY NORELCO– with rotary blades– brings you the three qualities you want most in a shaver!

Close shaving . . . comfort . . . and speed! At last you can get *all three* in one wonderful shaver: the fabulous new Lady Norelco! Sounds revolutionary? It is, because only Lady Norelco has *rotary blades* that whirl round and round ↻↻ without irritation in quick, smooth, close-shaving strokes instead of scraping back and forth ⇆⇆⇆ in the hit-or-miss motion of ordinary shavers. So, why fuss with slow-motion electrics or messy old-fashioned razors, when you can get *close shaving . . . comfort . . .* and *speed* in one wonderful new Lady Norelco!



The Sapphire Star design in white-and-orchid is set with a jewel-like sapphire in a gleaming golden medallion. Top flips up for easy cleaning. (AC/DC). Gift compact case. Also see the lipstick-shaped Norelco Coquette.



North American Philips Company, Inc., 100 E. 42nd St., N.Y. 17, N.Y.–makers of the Norelco Speedshaver® world's largest-selling men's shaver! Norelco is known as Philishave in Canada and throughout the rest of the free world.



BACK LINES– TAKING A DIVE

To wear under the black cashmere sweater and white chiffon skirt on page 103, and other low-backed clothes, two brassières—both backless—for two different kinds of figures.
Above: Low-cut lace brassière with wide-set shoulder straps, no back at all.
Narrow elastic straps cross low in back, fasten at the waist in front. By Charmfit of black French Ban-Lon nylon lace.
About $10. Saks Fifth Avenue; Neiman-Marcus.

Longline brassière, *below*, lightly boned in front for ribcage slimming, cut down to the waist in back; with lingerie shoulder straps. By Goddess, of black nylon lace and Lycra. About $9.
At Bloomingdale's.



BRIAN



the
GREAT CLASSICS
of GUERLAIN *parfumeur*

Four of the most famous perfumes in the world...now in a *new size*—a precious *half* ounce...in an elegant French bottle of frosted crystal...at prices that come as a pleasant surprise—and make a perfect gift!

SHALIMAR, 12.50 • L'HEURE BLEUE, 9.00 • MITSOUKO, 9.00 • VOL DE NUIT, 11.00

Prices plus tax

Emerge in precious color

Rubies . . . emeralds . . . sapphires . . . diamonds high-styled in 18k gold settings . . . exceptional designs exquisitely crafted for today's fashionable women.

Clockwise: Earclips $795, Pin $695, Ring $475, Ring $250, Pin $725, Earclips $625, Ring $650, Ring (center) $595.

Yours exclusively at the following fine jewelers

Bailey, Banks & Biddle
Philadelphia, Pa.

Boswell's of Vandevers
Tulsa, Okla.

Geo. T. Brodnax Jewelers
Memphis, Tenn.

Corrigan Jewelers
Houston, Texas

Granat Bros.
San Francisco, Calif.

Hartwell Jewelers
Oklahoma City, Okla.

Hausmann Jewelers
New Orleans, La.

Hess & Culbertson
St. Louis, Mo.

Jacobs Jewelers
Jacksonville, Fla.

Levitt Jewelers
Wichita, Kans.

Mindlin Jewelers
Albuquerque, N. M.

M. K. Myers, Jewelers
Colorado Springs, Colo.

Fine Jewels
Popular Dept. Store
El Paso, Texas

Wiss Jewelers
Newark, N. J.

Wolf Jewelers
Topeka, Kans.



The bloom is on the Blue Grass



The wonderful time of year is here when the air is fair with Blue Grass. Surround yourself with the enchantment of summer's flowering fragrance. Blue Grass Perfume, *6.00* to *50;* Perfume Atomizer, *3.50.* Blue Grass Flower Mist, 4 oz. (reg. 2.50) *now 2.00,* 8oz. (reg. 4.25) *now 3.50;* Blue Grass Dusting Powder, (reg. 2.50) *now 2.00;* Blue Grass Fragrance Set of Perfume and Perfume Mist, (reg. 7.50) *now 5.00.*

Elizabeth Arden

New York London Paris

© 1962 ELIZABETH ARDEN

prices plus tax

From a summer shoe collection

Four shoes for this summer, here taking quite different directions, that might easily belong to one contemporary-minded shoe collector. She leads a city-country life; each pair of her shoes has its own places to go, clothes to go with.



The unadorned black opera pump above is an afternoon-to-evening shoe especially good for summer wearing because it is a silky rep (rayon), because it is made with Vyrene (has a flexibility that adapts to the foot while retaining a sleek shape). Square toe; thin heel. By Palizzio. About $24. At Lord & Taylor; Halle Bros.



(Left to right) SOLETTE, LA MARCELLE, SIESTA, POLYANNA-D, ALORA, LISBON-D



The shoe above, a black patent leather, square-toed, slimmed-down loafer to wear with straight-legged pants or a cotton shirt and skirt dress in the country. The same shoe might keep company in the winter with velveteen pants. By Cobblers. About $11. At Julius Garfinckel; Rich's.

Reminiscent of a rajah's shoe, the flat, soft slipper at the right is of pale-green hand-loomed Indian raw silk appliquéd with Indian silk and real gold embroidery. A year-round companion to at-home clothes, it has a wafer heel, gold-coloured sole. Made in America by Taj of India. About $25. At I. Miller; Neiman-Marcus.



This summer's newest looking shoes are the least shoes. Above, almost no shoe: black patent leather low-heeled sandal that stays at home with a long evening skirt and blouse; goes out in the country with a linen dress. The top band is elasticized to slip on easily. By Evins. About $37. To order at I. Miller; I. Magnin.



DIANA NORMAN



BAUSCH & LOMB

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SUN GLASSES

Don't be afraid to baby your only pair of eyes with the best sun glasses you can buy. It's smart-thinking to be free from glare and distorted vision that cause unattractive squint lines. It's smart-looking to wear fashion-modeled Ray-Ban Sun Glasses with 70 exciting styles and colors to rave over. Don't get "any old sun glasses". Get the ones with genuine optical lenses that keep your eyes alive and fresh in the sun. Try on a pair of Ray-Ban Sun Glasses...you won't settle for less. Plano (non-prescription) models are available at optical offices and fine stores. Priced from $4.95. For Ray-Ban 1962 Style Folder, write Bausch & Lomb Incorporated, Rochester 2, N.Y.

WEAR GLASSES? Ray-Ban lenses can be ground to your prescription.

BAUSCH & LOMB



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New REXALL EYE MAKE-UP

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Automatic! Adds color instantly. Makes lashes look curlier, thicker. 4 waterproof shades, $1.50. Refills, $1.00

EYE SHADOW STICK
One stroke on lids gives eyes more depth . . . and sparkles them with lustrous color. 4 dazzling shades, $1.25

EYE LINER AND BROW PENCIL
Incredibly fine-point liner frames eyes with glowing color. 6 fashion-right shades, 75¢

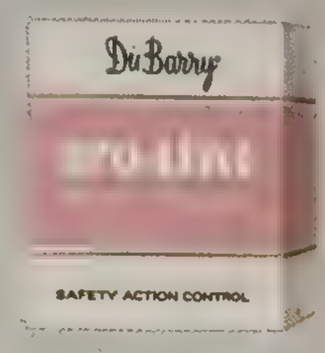
AUTOMATIC EYEBROW PENCIL
Self-sharpening! Use it for delicate, expressive accents. 4 natural-looking shades, $1.50. Refills, 50¢ *All prices plus tax*

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for the knowing beauty

Pamper the new beauty of your hair with DuBarry Royal Shampoo®. Set a coiffure that lasts days longer with new Setting Pretty® wave set spray.

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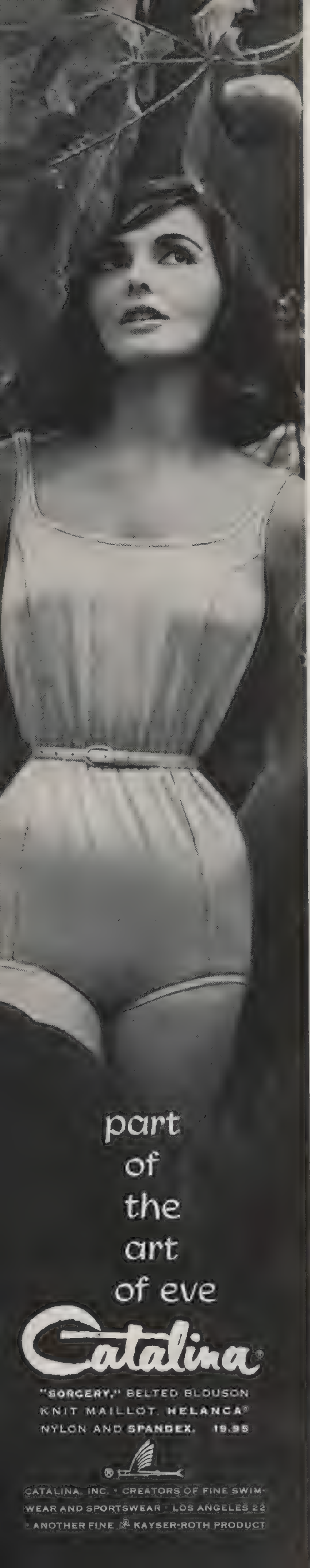
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QUADRILLE BY BALENCIAGA PARFUMS, PARIS. CREATORS OF LE DIX



A VOCABULARY FOR AMERICAN WINES

. . . and 49 good ones to try

Remember what the Vikings called us back around 1,000 A.D.? Vineland they called us. We didn't really start to live up to the name until some seven hundred and seventy years later when a Spanish missionary roamed up the West Coast from Mexico and planted along with his missions, some Mission grapes in California. But today, if you want to count the wine-directed grape vines in California and New York alone, Vineland we are, indeed. Here, for summer boning-up, the basic vocabulary of American table wines, and examples of some, all under $3, that might find a permanent place in discerning cellars.

GENERAL VOCABULARY

BLENDING—What happens to most American wines—the blending of grape varieties, of wines of different years, or even from different vineyards to maintain consistent character.

CALIFORNIA—Where roughly ninety per cent of all domestic wine production takes place, generally from European grape varieties.

GENERIC—A wine called, handily, after its European prototype—e.g., Burgundy, chablis; sometimes undergoes Americanization as in Sauternes, which in America usually drops the "s", becomes sauterne.

NEW YORK STATE—Where some good wines are produced from native varieties of grape, some are crossed with European, some are blended with California wines to lessen the grapy ("foxy" they call it) taste.

TABLE WINE—A non-effervescent, unfortified wine, with an alcohol content of fourteen per cent or less by volume, to accompany a meal. Not included in this category: sherry, port, champagne.

VARIETAL—A wine named after a particular variety of grape, e.g., Zinfandel, Chardonnay; by law, a wine can be called after a grape only if fifty-one per cent or more of the wine is produced from that grape. California's best wines are varietals, and a varietal, especially a red one from California, a white one from New York, can generally be counted on to be good, distinctive, sometimes fine.

VINTAGE YEAR—Not as important in America as in France or Germany, where temperatures affecting the grape harvests and the resulting wines vary considerably. Many American wines are blends of different harvests, and year to year quality varies little.

THE GENERICS

Red Wines

BURGUNDY—The most common appellation for a table wine of no particular varietal distinction. Full, soft, and red, the California Burgundies range from poor to delicious, the best coming from the better-known growers of the northern coastal counties. **Try: Asti, $1.25; Beaulieu Vineyard, $1.65; The Christian Brothers, $1.55; Cresta Blanca, $1.65.**

CHIANTI—California chianti is ruby red, fruity, earthy, medium tart, rather full-bodied. **Try: Louis M. Martini Mountain Chianti, $1.54.**

CLARET—Any acceptable red table wine that more or less resembles Red Bordeaux. **Try: Louis Martini, $1.54; Taylor New York State Claret, $1.60; Great Western New York State Claret, $1.55.**

VINO ROSSO—Mellow, a little sweet, this is similar to the wines that people of Italian origin make at home. **Try: Charles Krug, $1.65.**

White Wines

CHABLIS—Pale in colour, soft, and dry, the American chablis is named after, but bears little resemblance to, the French chablis. **Try: Charles Krug, $1.55; Cresta Blanca, $1.65.**

RHINE WINE—Tarter, generally more flowery than chablis, made from a variety of grapes. **Try: Charles Krug, $1.55; Taylor New York State Rhine Wine, $1.60; Gold Seal Rhine Wine, $1.55.**

RIESLING—A blend of some or all of the varieties so confusing that the term can no longer be pinned down, but some of the American Rieslings are excellent, dry, flowery. **Try: Wente Bros., $1.67; Widmer's New York State Riesling, $1.75.**

SAUTERNE—Ranges from dry to sweet, from straw to golden in colour, its flavour dependent on the grapes used. Haut Sauterne means sweet or medium sweet, Château Sauterne is the sweetest. **Try: Beaulieu Vineyard Dry Sauterne, $1.65.**

Rosé Wines

VIN ROSÉ—Produced from a

(Continued on page 66)

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FIELDCREST'S *Bain de Soleil beach towel...* OCULENS' *Bain de Soleil sun glasses...at fine stores*



A VOCABULARY FOR AMERICAN WINES

Continued from page 62

variety of grapes, sometimes simply a blend of red and whites. The best are fruity, dry, attractively tart. Some are sweet and not so good. **Try: Taylor New York State Rosé, $1.60; Wente Bros. Rosé, $1.49.**

THE VARIETALS

Red Wines

BARBERA—Made from a grape transplanted to California from Piedmont, Italy, a rugged, gay wine, rich of colour and full of body, which can be counted on to be especially good if it comes from Sonoma, Napa, or Alameda County. **Try: S S Samuele Sebastiani, $1.49; Louis M. Martini Mountain Barbera, $1.64.**

CABERNET SAUVIGNON—The leading claret grape of the world produces a delicate, balanced wine of deep ruby colour which should, for proper appreciation of its rich mellowness, be definitely served no cooler than room temperature. **Try: Beaulieu Vineyard, $1.65; Louis M. Martini, $1.89.**

CHARBONO—Another grape that found its way to California from Piedmont, Italy, this one produces a soft, heavy-bodied wine. **Try: Inglenook, $1.65.**

GAMAY—The red Burgundy grape that does so much for French Beaujolais produces an excellent young fruity California wine which should be served, like French Beaujolais, at cellar rather than room temperature. **Try: Paul Masson Gamay Beaujolais, $1.65; Inglenook Gamay, $1.65.**

GRIGNOLINO—Still another grape from Piedmont, Italy, with a fragrant, strawberry bouquet and an orange-red colour. **Try: Cucamonga Winery Special Selection, $1.55.**

PINOT NOIR—This celebrated grape yields the finest red Burgundies of France and some of the best red wines of California, the latter full, red, velvety, with remarkable aroma and flavour. **Try: Charles Krug, $1.85.**

ZINFANDEL—A grape of obscure origin that makes a light, dry wine of peculiar charm and raspberry-like flavour. **Try: Louis M. Martini Mountain Zinfandel, $1.54; S S Samuele Sebastiani, $1.49.**

White Wines

CHARDONNAY or PINOT CHARDONNAY—Dry, delicate, reminiscent of still champagne, the wine made from this grape is sometimes in a class with the fine white Burgundies of France. **Try: Almadén Pinot Chardonnay, $2.04.**

CHENIN BLANC—In France this grape goes into such white wines as Vouvray. Here it is a pleasing, light, fruity wine, ranging from dry to quite sweet. **Try: Almadén, $1.50; Charles Krug, $1.85.**

DELAWARE—A grape named for Delaware, Ohio, and considered to produce the best white wine in eastern America, dry, smooth, and pale gold. **Try: Widmer's New York State Delaware, $1.65; Gold Seal Lake Keuka Delaware, $1.65.**

ELVIRA—From an old American strain of grape grown favourably in the Finger Lakes Region, this wine has a fragrant, full aroma similar to Moselle, a flavour resemblance to the German Riesling. **Try: Widmer's New York State Elvira, $1.65.**

FOLLE BLANCHE—A clean, fruity luncheon wine made from a grape that, in France, is used mainly for the distillation of

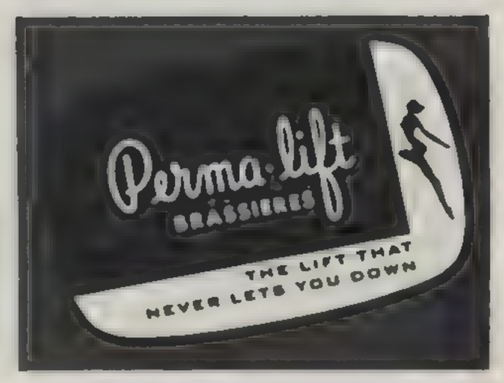
(Continued on page 70)



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no other bra fits as well or does as much for you

You know you're wearing Perma•lift without even looking—you can feel the difference, for no other strapless fits as well or does as much for you. Each contour cup fits perfectly—comfortably becoming part of you—molding—lifting. No need to worry about this bra riding, slipping, or sliding—it moves with you, not on you. Light, Lycra* sides have remarkable give and take—lush nylon tricot cups are snug and clingy. Ask for "Invitation" in fresh lingerie-matched Spring colors. Blue Bonnet—Creme—White—Black—Mint Frost—Pink Cloud—Blue Grass, $6.50. Wear Perma•lift, *and feel the difference in fit!*



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Among twenty Cordials by Cointreau, there's a flavor that can be the crowning touch to your dinner tonight. There are liqueurs, fruit-flavored brandies and specialties—Cointreau in quality, Cointreau in reputation. ▪ Cointreau Liqueur, *the crowning touch to a perfect dinner*, 80 Proof. Produced and bottled by Cointreau Ltd., Pennington, N. J.



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Pretty looks for little girls



EVELYN MARCIL

Peignoir for a summer evening, Sunday morning breakfast. The makings: pale-yellow cotton batiste, white embroidery and lace. Youthful companion to the robe, a cool, short nightdress to match. Both by Her Majesty of Springmaid fabric. Sizes 3-14. About $7. At Saks Fifth Avenue; Halle Bros.



And since little girls—almost all of them—like to have shining hair, Breck has come up with Children Shampoo that won't sting eyes (comes in a glass or plastic bottle); and a small brush and comb with clear plastic handles. For young skin, Breck Baby Soap.



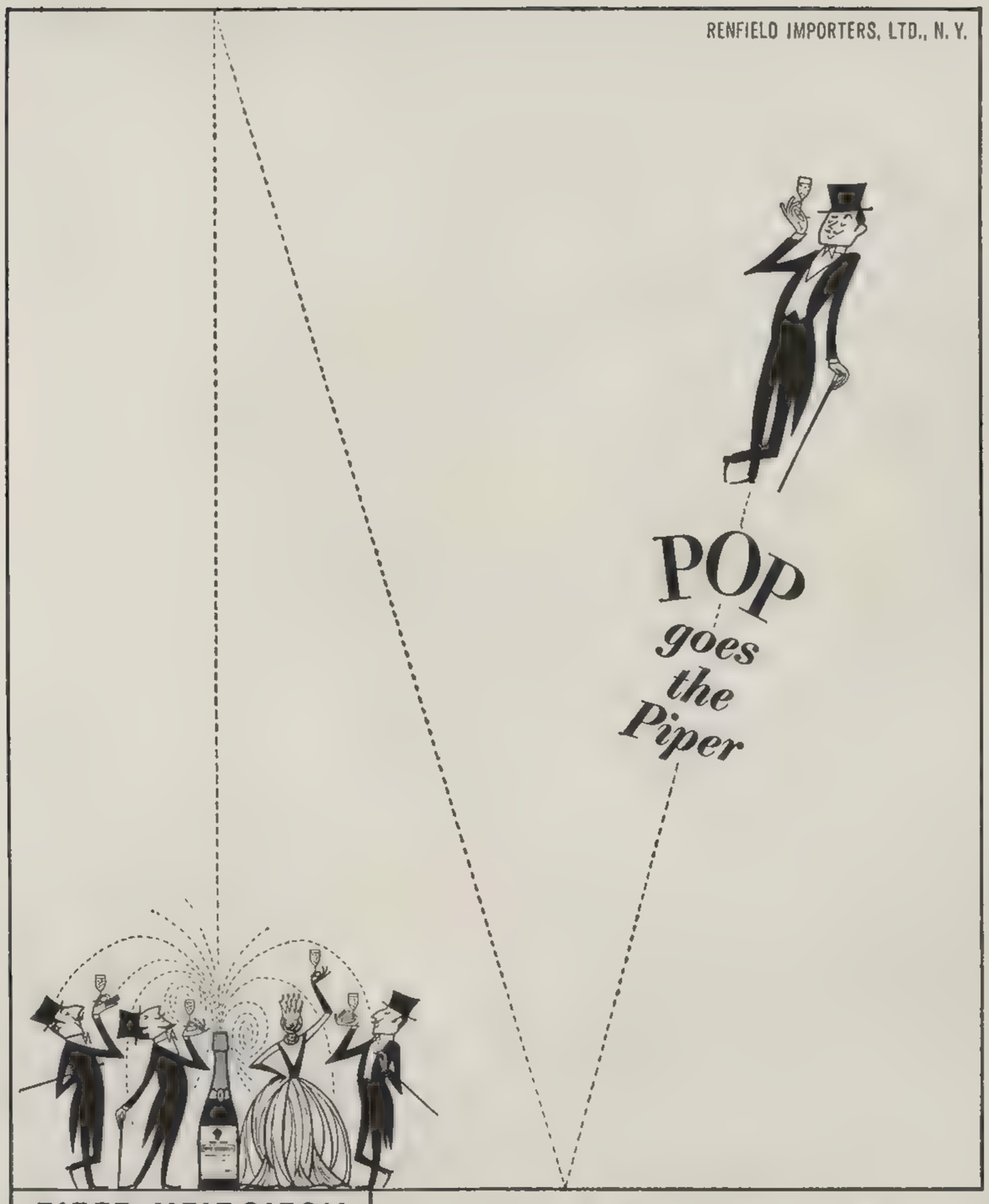


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A VOCABULARY FOR AMERICAN WINES

Continued from page 66

cognac but, transplanted to California, has become a better drinking wine. **Try: Louis M. Martini Mountain Folle Blanche, $1.64.**

GREY RIESLING—Not a Riesling at all, but the Chauché Gris grape of southern France, this grape in California yields a soft, light, flowery wine that is immensely popular. **Try: Charles Krug, $1.65.**

LAKE NIAGARA—A grape developed in New York State shortly after the Civil War produces a very soft, golden, mildly sweet wine that goes well with dessert, especially melon. **Try: Widmer's Canandaigua Lake Niagara, $1.55.**

PINOT BLANC—This grape, second only to the Chardonnay in the White Burgundy class, can turn out a smooth, dry, elegant wine of distinctive fragrance and flavour. **Try: Inglenook White Pinot, $1.65.**

SAUVIGNON BLANC—This Bordeaux grape, fuller in body and heavier than Semillon, makes excellent soft California wine; the best Sauvignon Blanc, from Livermore Valley. **Try: Wente Bros., $2.35.**

SEMILLON—The principal white grape variety in Sauternes produces, in California, a golden, medium-bodied wine with a rich flavour, a flowery bouquet. **Try: Wente Bros. Dry Semillon, $1.67.**

SYLVANER—A Rhine wine grape that makes a light, fragrant, a little tart wine, reminiscent of Alsatian wine. **Try: Louis M. Martini Mountain Sylvaner, $1.64.**

TRAMINER or GEWURZTRAMINER—A spicy, highly perfumed grape, famed in Alsace, France, and generally rated as the finest Rhine wine type in the U. S. after the white Rieslings. **Try: Buena Vista, $2.29; Charles Krug, $1.85.**

WHITE or JOHANNISBERG RIESLING—The great German grape yields in California a refreshing wine with a distinctive bouquet, a rich flavour; those wines labelled Johannisberg Riesling are named after some of the finest of all Riesling wines, those produced at Schloss Johannisberg on the Rheingau in Germany. **Try: Louis M. Martini, $2.34; Beaulieu Vineyard, $1.65.**

VARIETAL ROSÉS

GAMAY ROSÉ—Usually bottled as a varietal, this good dry, pink wine is made from one of the varieties of the Gamay grapes. **Try: Paul Masson, $1.50.**

GRENACHE ROSÉ—Made from the same versatile grape that goes into the well-known Tavel rosés of France. In California both dry and semi-sweet types are produced. **Try: Almadén, $1.50.**

Note: The good American champagnes have not been included here, since the point is good American wines, all under $3 and good American champagnes do not come, except in a rare instance, under $3. However, the American champagne specialists whose names should be added to an American wine vocabulary are here listed alphabetically: **Almadén, The Christian Brothers, Gold Seal, Great Western, Korbel, Paul Masson, Martin Ray, Taylor, Widmer's.**

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Women in Brookline, Mass., are wildly enthusiastic about John Basile Apartments. They recognize the built-in quality designed for pleasanter family living.

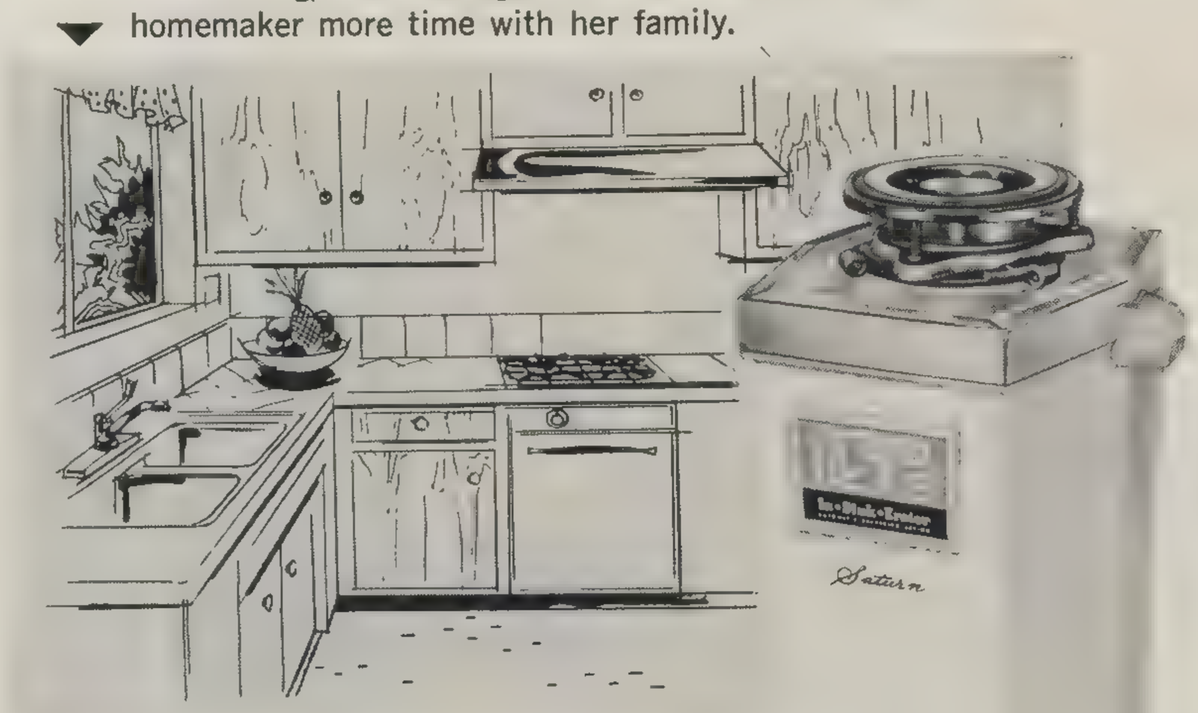
Basile apartments tell women, "darling, you're much too nice to be a garbage collector." An In-Sink-Erator Saturn disposer swishes garbage down the kitchen drain in seconds.

There are less expensive disposers, but Mr. Basile selected In-Sink-Erator Saturn because he wanted the best. Only In-Sink-Erator has the patented reversing action switch that helps prevent jams . . . one of many quality features enabling In-Sink-Erator to dispose *faster, quieter* than any other.



▲ This 4-story luxurious apartment building is located at 41 Park St. at Auburn St., Brookline, Mass.

▼ Time-saving, work-saving kitchen is designed to give the homemaker more time with her family.



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The Monmouth Hotel

Distinguished resort hotel renowned for its Food and Service. Directly on Atlantic Ocean, superb sweep of pvt. beach. Equally distinguished clientele enjoys ocean-side pvt. pool, outdoor dining terrace. Air-cond. Bermuda room & Bar. All outdoor sports. Supervised children's activities. Only 50 miles from NY, convenient to Monmouth Park Track. Write for brochure. Gibson 9-5000. F. H. Standen, Gen. Mgr.

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Crestmont Inn. Breathtaking mountain view. Superb cuisine. Lake, tennis, golf, dancing, concerts. Rooms, cottages. June 15-Sept. 17. Brochure.

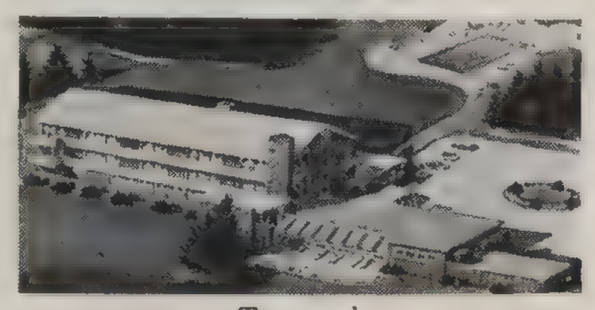
THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

VERMONT

MOUNT SNOW

Snow Mountain Inn. Enjoy the "warmth of '62". Eat like a gourmet. Sleep like a log. Dunk in new pool. Tennis anyone? Write for unique brochure.

STOWE

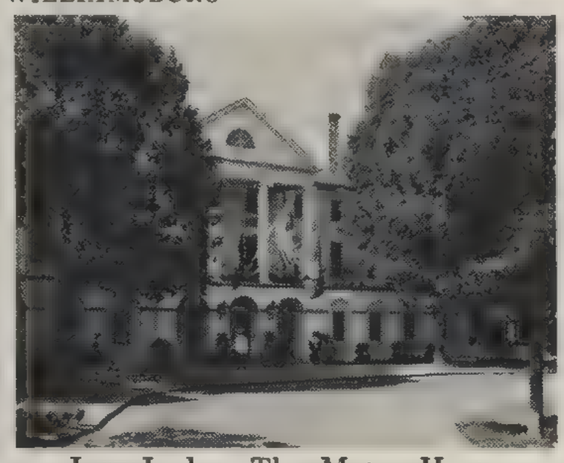


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Stowe's renowned Inn now a complete summer holiday retreat . . . Olympic swimming pool . . . tennis . . . riding . . . golf . . . mountain climbing . . . fishing. "Sidewalk Cafe", outdoor dining terrace features informal continental cuisine . . . bon vin carte and magnificent view of Mt. Mansfield. Am. or European plan. Write for color folder F.

VIRGINIA

WILLIAMSBURG



Inn, Lodge, The Motor House

Journey back into the eighteenth century in Williamsburg, Virginia. Watch craftsmen working with colonial tools and methods, browse 'round shops displaying the typical merchandise of two hundred years ago, and eat in taverns where the tantalizing dishes of our ancestors are still the daily fare. Enjoy, too, fine accommodations at Williamsburg Inn and colonial cottages; Williamsburg Lodge and taverns; and The Motor House. Excellent food and service. Golf, tennis, swimming and other sports. And don't miss nearby Jamestown and Yorktown. For information write Box 718, Williamsburg, Va., or call Reservation Offices: New York-30 Rockefeller Plaza, Circle 6-6800; Washington-1200 18th St., N.W., FEderal 8-8828.

WEST VIRGINIA

WHITE SULPHUR SPRINGS



The Greenbrier

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BAHAMAS

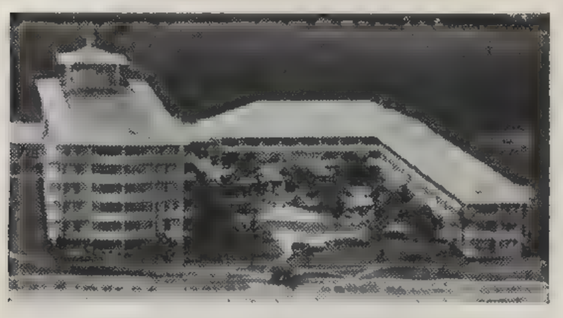
NASSAU



Emerald Beach Hotel

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NASSAU



The Nassau Beach Hotel

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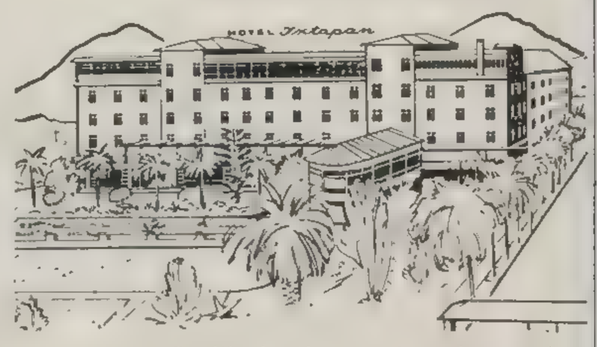
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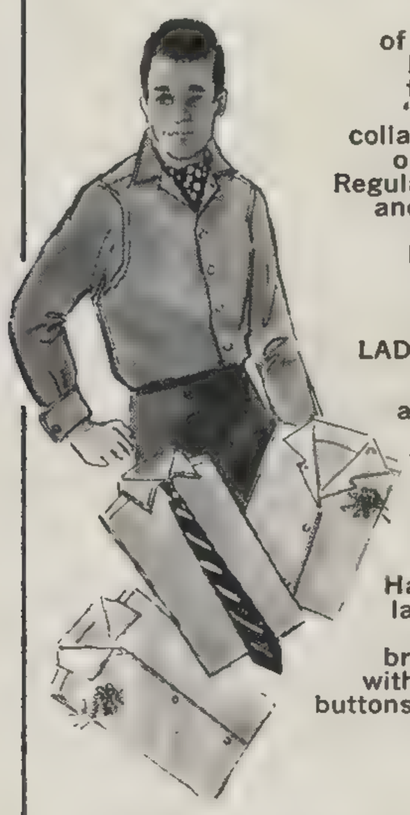
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SHOP
...news round-up



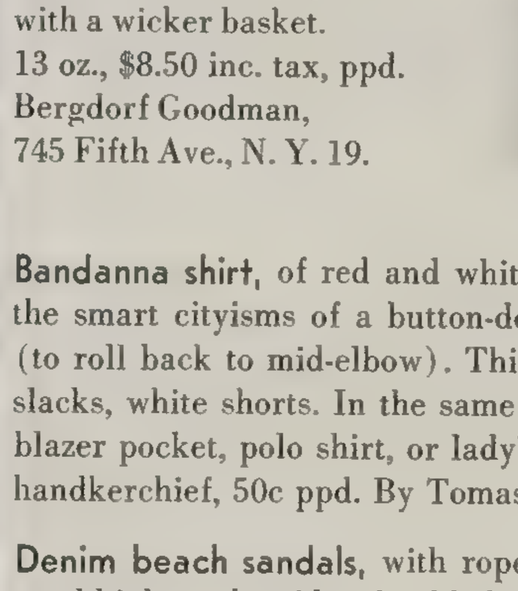
Terry-cloth blazer for beach or poolside—a multicolour Paisley print on a beige ground; salt-water-proof brass buttons. S, M, L. $17.30 ppd. The Tog Shop, Lester Square, Americus, Ga.



Silk sports shirt in a red and white giant-plaid; to wear with white duck trousers or grey flannel slacks. S, M, L, XL; $22 ppd. A. Sulka, 405 Park Ave., N. Y. 22.



Un-losable tie clip: a 14-k. gold oval that anchors to a buttonhole for more slide, more safety. $37 inc. tax, ppd. Marchal Jewelers, 745 Fifth Ave., N. Y. 22.



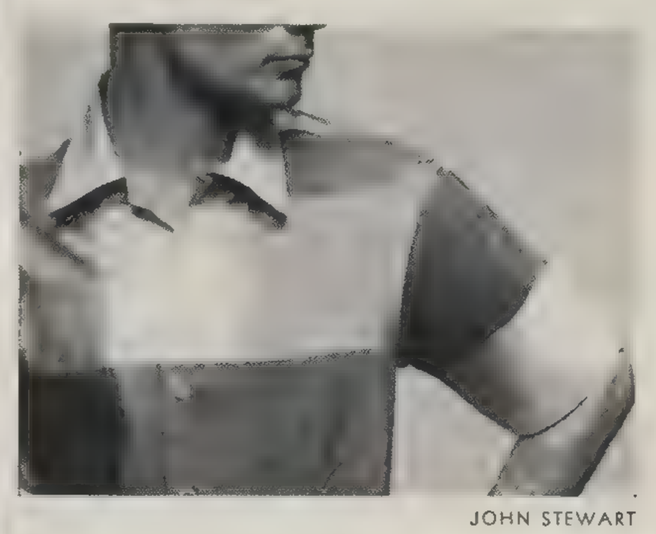
Bacchus lotion: new, lemony, for after-shave or to use as a cologne; bottled like champagne, with a wicker basket. 13 oz., $8.50 inc. tax, ppd. Bergdorf Goodman, 745 Fifth Ave., N. Y. 19.

From Italy, graduated sunglasses—very dark at the top, lightening lower down; for the beach life, golf. By De Lotto, $15.75 ppd. Monte Boutique Fiorentina, 546 Madison Ave., N. Y. 22



Bandanna shirt, of red and white printed cotton, with the smart cityisms of a button-down collar, long sleeves (to roll back to mid-elbow). This, to wear with tan chino slacks, white shorts. In the same print: a handkerchief for blazer pocket, polo shirt, or lady's head. Shirt, $9.30 ppd.; handkerchief, 50c ppd. By Tomas, 609 Madison Ave., N. Y. 22.

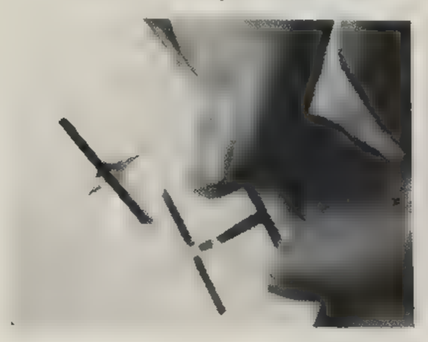
Denim beach sandals, with rope soles that come up sand-high at the sides, buckled straps. Made in Italy, in blue, red, or black; sizes 6 to 12. $12.50 ppd., at Saks Fifth Avenue, 611 Fifth Avenue, N. Y. 22.



JOHN STEWART



Slim-line cuff links—lightweight, trim, H-shaped. 14-k. gold; $14 inc. tax, ppd. Merrin Jewels, 530 Madison Ave., N. Y. 22.



Japanese-style kimono—cool, loose-fitting, of cotton. Muted multicolour stripes, blues and browns predominating. One size fits all; $8.95 ppd. Penthouse Gallery, 15 West 55th St., N. Y. 19.

HOUND
for men



Cotton sports shirt that's both knitted and Tattersall-checked, thanks to a new process. Polo collar; blue, red, or gold with black, on white. S, M, L, XL; $11.50 ppd. Brooks Brothers, 346 Madison Ave., N. Y. 17.

Suède moccasins in a new lightweight softness, lined with capeskin. Made in Italy, in off-white, orange, navy blue, red, or black; half sizes from 7 to 11. $20 ppd., at Bronzini, 5 East 52nd Street, N. Y. 22.

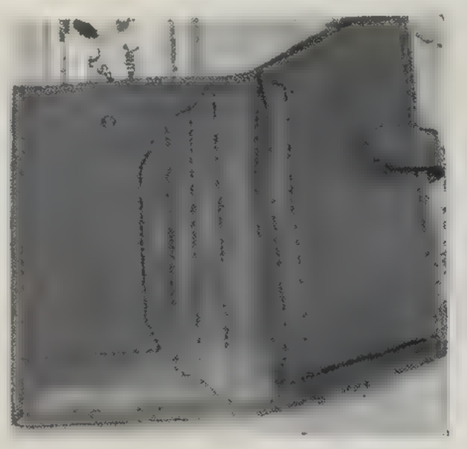
More new moccasin-thinking from Italy—this, slimmed-down, with tapered square toe. In black leather, it could be smart in town with a dark silk suit; in brown, it can take to the country with linen slacks. Sizes 6 to 10, widths B to E. $20.70 ppd., at Lefcourt Inc., 400 Madison Ave., N. Y. 22.



BRIAN

Robe in a new blend of fibres—Dacron and Avron. It's lightweight, washable, packs beautifully. Magnified blue and white gingham checks; S, M, L, XL; $25. Arden for Men, 1 East 54th St., N. Y. 22.

Slim passport case with a detachable holder for traveller's checks. Tan, black, or red pigskin; initialled without charge. $6.55 inc. tax, ppd. Kent Luggage Inc., 745 Fifth Ave., N. Y. 22.

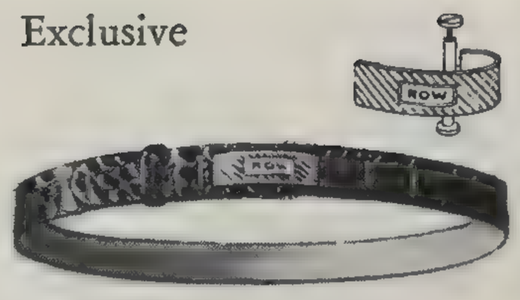


Silk squares, with hand-blocked Indian choppa prints, in brilliant colour combinations; one—red, gold, black. The 27″ size is good for a blazer pocket; the 36″ makes an ascot (or woman's headscarf). 27″, $7 ppd.; 36″, $10 ppd. At Knize, 24 East 56th Street, N. Y. 22.

Cotton mesh shirt for golf or sailing, with round Regatta neck, short sleeves, and stripes in red, light blue, or navy blue mixed with white. Sizes S, M, L, XL; $5.75 ppd. Nica Rattner, 696 Fifth Ave., N. Y. 19.

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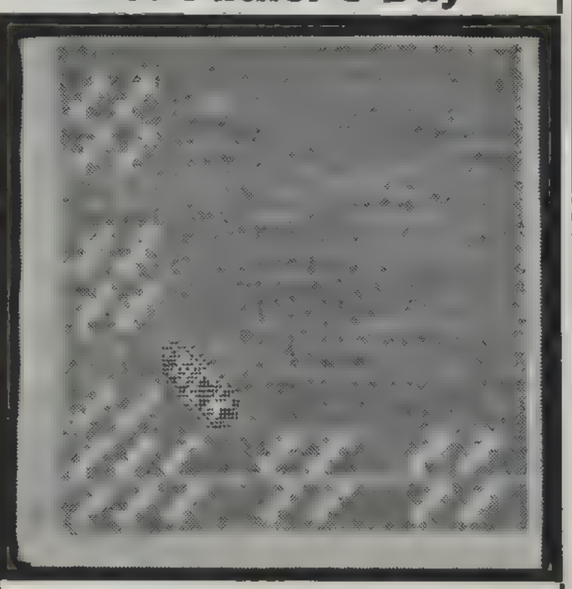
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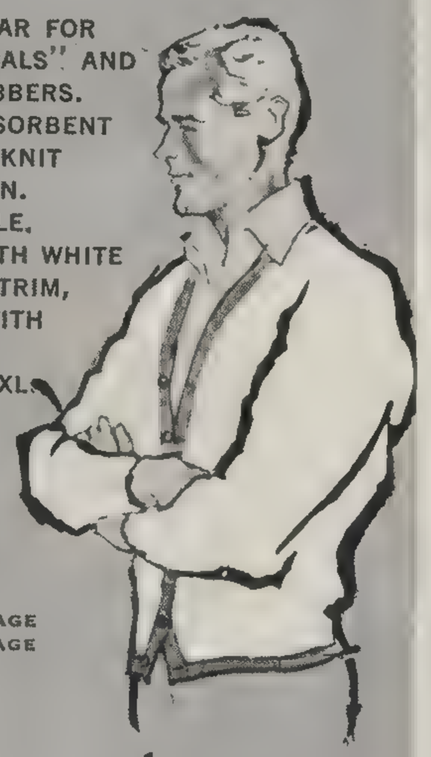
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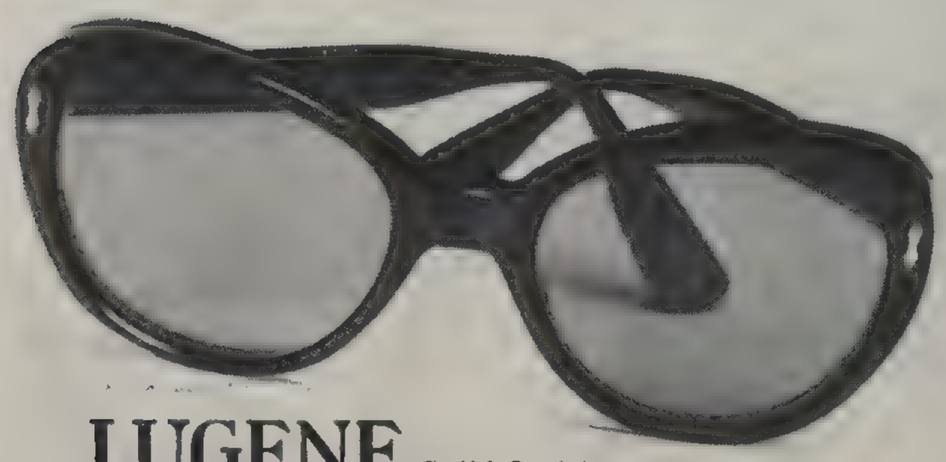
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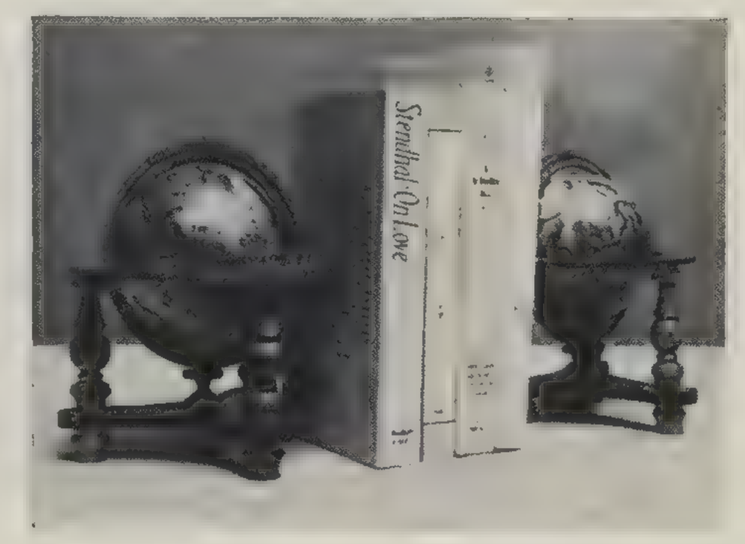
The cart to go behind the horse: red stripes and natural wood—folds flat for storing; 66″ shafts. $115. Miller's Harness Co., 123 East 24th St., N. Y. 10.

JOHN STEWART



Wonderfully weathered-looking wooden globes—celestial and terrestrial: bookends from Italy. 7″ high; $50 pair ppd. Jarvis Carriage House, 174 East 75th St., N. Y. 21

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HOUND

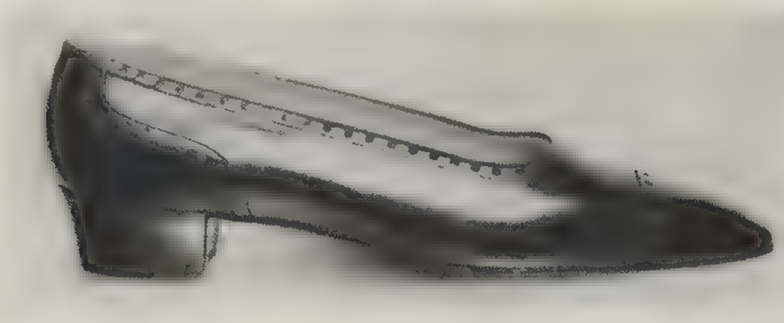


the rise

Little silk dress that switch-hits in marvellous colours—here, it's brass, reversible to deep salmon pink; also royal blue and green. Shifty, sashed; 8 to 16, $35 ppd.
Oriental Arts,
4 West 57th St., N. Y. 19.



The new suit-shoe—hand-made in Italy: black calf capped with black patent. Also in all-beige or all-brown. 5 to 10, AAA to B; $48 ppd.
Eugenia of Florence,
685 Madison Ave., N. Y. 21





Present for a hostess: sterling silver salt and pepper shakers, glass-lined. 3¼" high; set of 4, $9.95 inc. tax, ppd.
Jamaica Silversmith,
50 Delancey St., N. Y. 2.

Slices of orange peel coated with rich, dark chocolate—good with after-dinner coffee. $2.40 lb., ppd. Barricini Candy,
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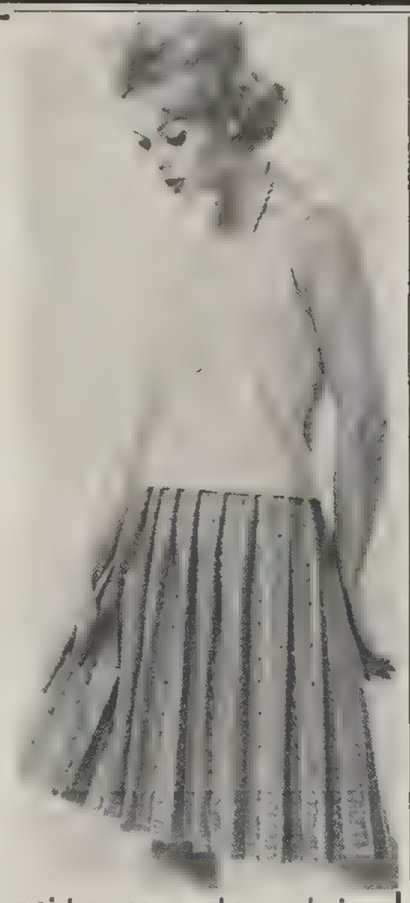


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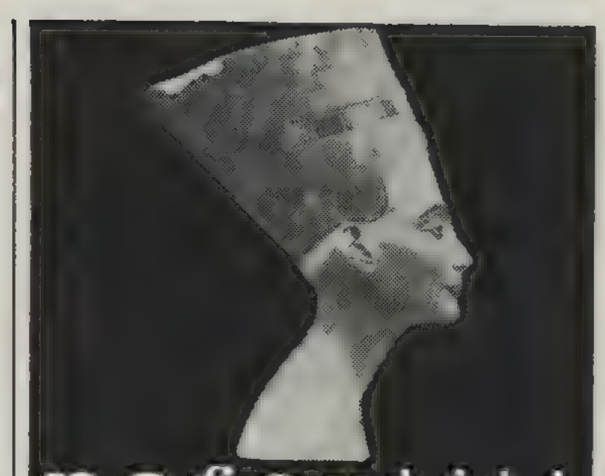


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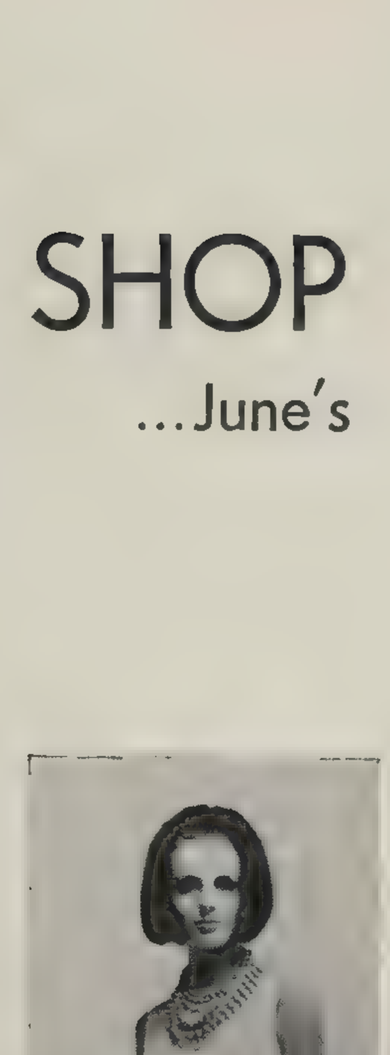
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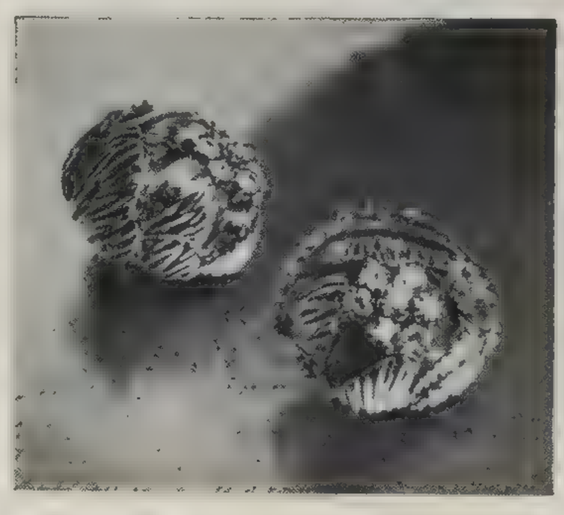
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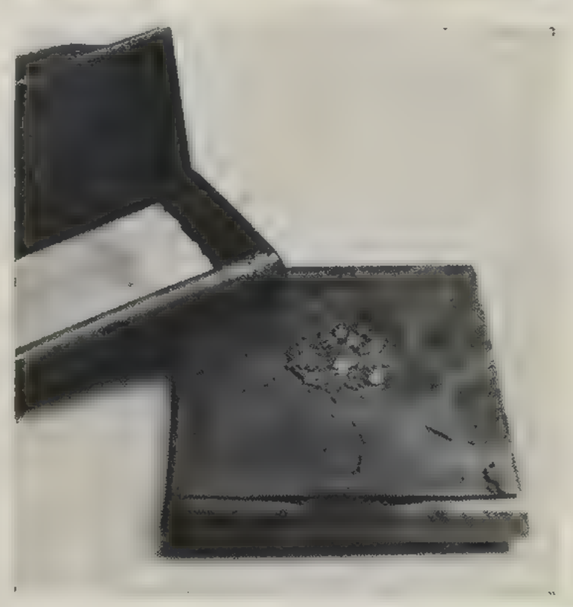
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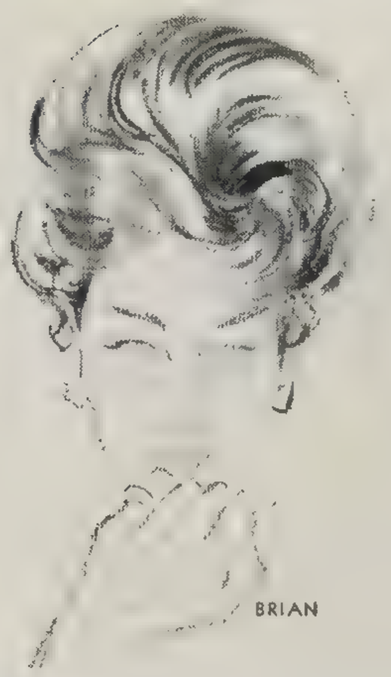
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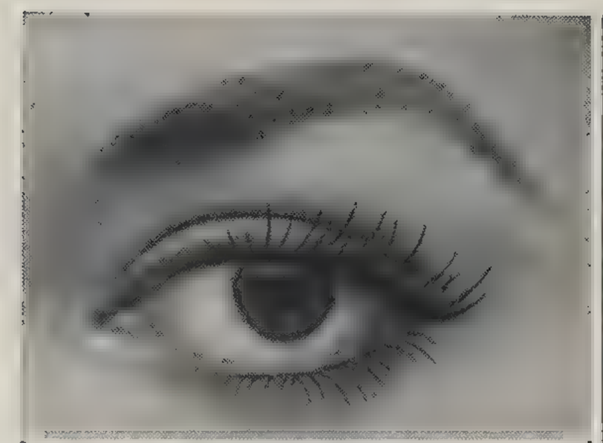


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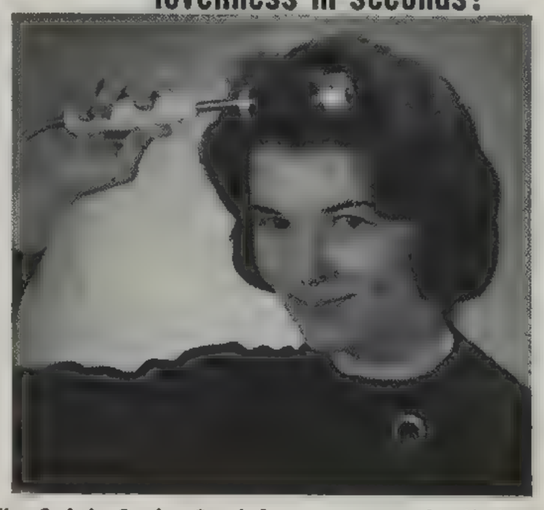
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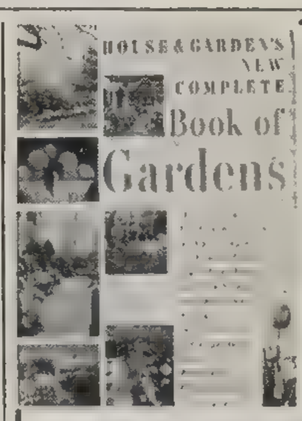


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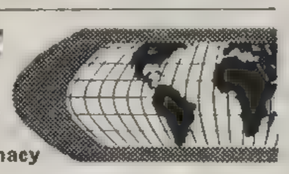
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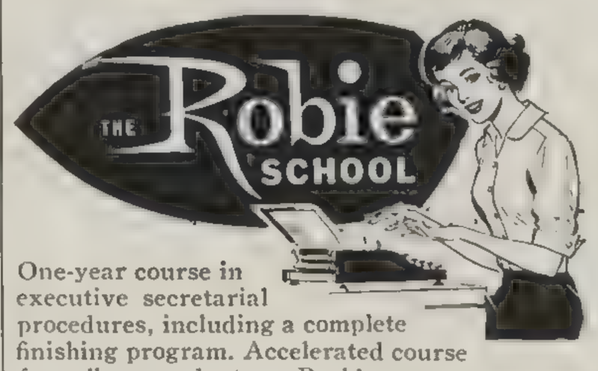
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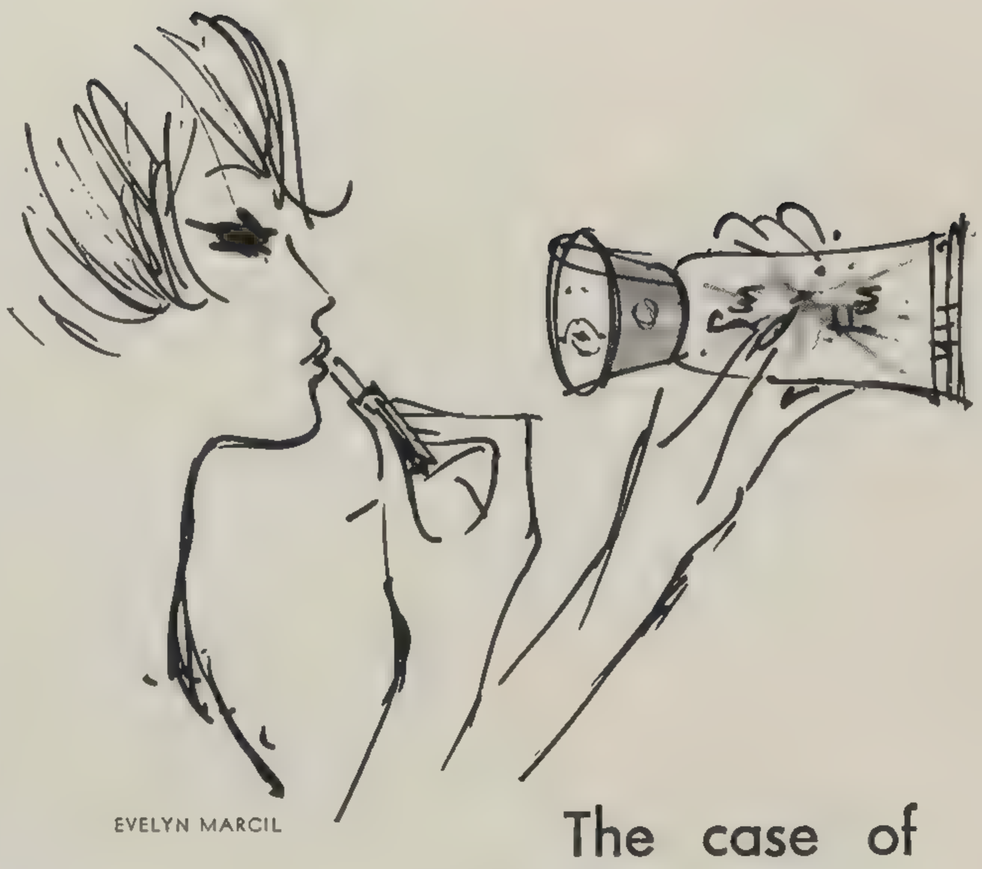
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DRAWING BY RENÉ BOUCHÉ

Vogue's eye view: the less-is-more idea in fashion now

What matters this summer is the p*o*w of fashion that depends on no special effects. Less of everything turns out to be the most in looks. Nothing is complicated, nothing involved. Details make the telling points. Item: the offhand little shawl, three-cornered, made of silk or fur. . . . Item: bare shoes with slings at the back, or just a sole and two strings of leather that make a sandal. . . . The seven-ounce jersey dress that goes everywhere unbeset by wrinkles. . . . New jewel thinking: big and sparse. One giant ring and earrings, nothing else; or a stupendous bracelet and earrings, no other jewels. Or pearls fastened with a huge pin. . . . A bare back at night, especially a bare-backed sweater. See page 102. . . . Two-in-one underpinnings, say, a waist cinch and petticoat in one smooth coup (see page 138). . . . Those summer standbys, skirts and tops, with the new jazz of unexpected colour mixes, the lash of a white leather belt lassoing the waist. . . . Smooth hair. . . . A white sweater, frogged in black, that operates with the same savvy as a coat.



ART KANE

Midsummer Madness?

Midsummer madness may have been alluring to people in the Middle Ages but now green summer is the sanest part of the year. For three months minds and bodies have the chance of a clearance sale—no buyers really, only a time to dump excesses accumulated through the winter, a time to thin down life to reasonable proportions, to get back to sun and sea and mountains, to deepen affections partly by giving more attention to them, to let the undercurrents of feeling stay under but conscious, to let our minds, depending on what we've done with them the other months, go fallow or get a workout. Out of ignorance some people misuse their summer, thinking that summer is just a period between May and September. To get the best out of summer, that warm delight, loosen schedules except the necessary ones. For some ideas of summer possibles, look through this issue. Who needs Midsummer Madness when Summer Sanity is such fun?



HERE BEGIN FIVE PAGES ON NATALIE WOOD, STAR, WITH PHOTOGRAPHS BY ART KANE—THIS ONE AS A WONDERING ADOLESCENT IN "SPLENDOR IN THE GRASS."

BY ALLEN RIVKIN AND LAURA KERR

Some informative dialogue between this producer-director-screenplaywright of eighty-five movies and his wife. They collaborated on the new book, Hello, Hollywood!, an amusing searching, thick anthology, with added background dialogue by the authors. Here, they talk about Miss Wood.

LK: Natalie Wood. . . .

AR: What about her?

LK: Never been so embarrassed in all my life. Here we've written a whole, fat book about Hollywood, with twenty-six pages of index, and Natalie Wood's name not on one page of it!

AR: We have Congressman John S. Wood and director Sam Wood—

LK: That's how she got her name. Sam Wood.

AR: Sorry. That story doesn't ring a number in my own index.

LK: Natalie was born the daughter of Nicholis Gurdin and Maria Kuleff. When she was cast in her second picture—she was six then—the producers didn't think Gurdin had that box-office ringading to it and named her Wood out of friendship for Sam Wood.

AR: Those Woods are gone now and she's coming up like a skyrocket.

LK: Like everyone else, you forget this child has done thirty-four pictures. Some skyrocket!

AR: Some child! She's a *star*—and not a child star, either.

LK: And your definition of a star, sir?

AR: "A beautiful and talented woman who is always chic, dedicated to her art and her audience and who creates an aura of glamour wherever she goes—and, now and then, she's also an actress."

LK: That's not a definition—those are nostalgic words supplied by Dick Breen and Hal Kanter for Bob Hope at the recent Academy Awards show. Mr. Hope



ART KANE

"HELLO, NATALIE WOOD!"



NATALIE WOOD, BEWILDERED ADOLESCENT IN "WEST SIDE STORY"



NATALIE WOOD, A KNOWING ADOLESCENT STRIPPER IN "GYPSY"

ART KANE

flipped back to the 30's when he and you and I were new here—the Golden Age of Hollywood.

AR: Still, some of those words fit Natalie. She's a beautiful and talented—well, certainly not yet a woman; she is not always chic—she goes to work in slacks and a leather jacket; she is dedicated to her art and she'll kill herself for her audience; but creating an "aura of glamour" wherever she goes, just let me observe she's no Joan Crawford.

LK: I have a feeling the producer's classic definition of a star is a better one: a star is an actor—or actress—who can carry a picture alone at the box office.

AR: In *Rebel Without a Cause* she had Jimmy Dean, the hottest personality in town at the time; in *Marjorie Morningstar* it was Gene Kelly, at the peak of his career; in *Splendor in the Grass* it was another splashy youngster, Warren Beatty; and in *Gypsy*, Rosalind Russell and Karl Malden. Is *that* a star who carries a picture alone?

LK: Who was in *West Side Story* anybody ever heard of before—other than Natalie Wood?

AR: And the Academy Awards—ten out of eleven of the major ones—went to everyone else.

LK: She couldn't have won for *West Side* when she was nominated for Best Performance in *Splendor!*

AR: Why didn't she benefit from sentimentality, then, as often happens here, when you can get an Oscar for the wrong performance?

LK: Are you implying that she should have won this year to make up for losing when she was nominated for *Rebel* at sixteen?

AR: I noticed her when the nominations were being read off. She was sitting in an aisle seat next to Beatty, slumped in her chair, her hand to her lips trying to steel herself against disappointment—

LK: She's the town's excitement now, the town's newest headline—next to Liz. Actually, she's more than a headline; she's already an institution, if you listen to the kids.

AR: What kids?

LK: Kids like Caroline—and her contemporaries.

AR: Your *daughter* Caroline?

LK (defensively): Like Natalie Wood, my daughter happens to be a Hollywood child, too. *And* a contemporary of Miss Wood. So who's a better judge?

AR: You also thought your daughter was a natural-born actress who would blossom without forcing, just because her grandmother was Margaret Wycherly.

LK: Natalie Wood blossomed without forcing, and without a grandmother. She dropped an ice-cream cone when she was four years old in Santa Rosa.

AR: You amaze me, the information you have tucked away in that beautiful little head of yours, madam.

LK (undaunted): Irving Pichel was directing a minor effort called *Happyland* in that small northern California town. To take advantage of the realism of his background, he engaged the locals as extras, among them Natalie and her mother. Looking around for something that would make a good bit, Pichel spotted big-eyed, brown-eyed, bright-eyed Natalie eating an ice-cream cone right in the front row of extras. He asked her would she drop it, please, and then cry.

AR: I may cry myself.

LK: Two years later Pichel, directing *Tomorrow Is Forever* in Hollywood with Claudette Colbert and Orson Welles, needed an orphaned child. He sent for Natalie, she got the part, and her first Box-office Blue Ribbon Award. Recall the picture?

AR: Unh-unh. But ask me about *The Searchers* that I saw on the "Late, Late Show." She played a white girl brought up by Indians in that one.

LK: Caroline says Natalie didn't come into her own for so long because she was always cast in—I can't remember whether she said minor or minority rôles. I guess it's the same thing in the end: after all, the part was minor and a white girl brought up by Indians *does* belong to a minority group.

AR: In *Rebel* she was no member of the minorities there. She represented America's noble youth—the Switchblade Set, the rip-them-apart-piece-by-piece Corps.

LK: Caroline and her friends—they were all teen-agers then—identified completely with *Rebel.*

AR: In that picture Natalie's mother dismissed her emotional disturbances and adolescent behaviour as "going through a phase."

LK: There was sibling rivalry in that picture, too. And her rejection by the father-image. All of which made Natalie go to any lengths to be popular with her gang.

AR: But it all came out okay in the end, didn't it?

LK: Yes. Natalie finally attained emotional maturity without the help of her obtuse parents.

AR: There are no obtuse parents; only bad pictures.

LK: Wait. My private poll has more to report. These ex-monsters further assure me that every young girl in America was completely *simpatico* with Natalie's rôle in *Splendor,* even though to them it's a period picture—the late 20's.

AR: The 20's are ancient history to this Set—like Charles Laughton gnawing on a turkey leg in *Henry VIII.*

LK: *Splendor* basically presents what to do about the problem of sex in high school.

AR: That's a nice, meaty subject, one that writer Bill Inge and director Elia Kazan can really grapple with.

LK: Natalie's mother in the movie has an obsession about her child remaining "unspoiled."

AR: Then she ought to keep her away from movies which advertise "For Adults Only."

LK: Natalie's movie mother explains you only let your husband come near you in order to have children. Nice girls don't enjoy sex.

AR: That ain't the way it was where I grew up—in Minnesota.

LK: The plot goes like this: Warren Beatty is courting Natalie. Warren's father tells his boy there are good girls and bad girls and advises Warren to get a bad girl to tide him over while he goes to Yale and has to wait four years for nice Natalie. After telling Natalie they'll eventually marry, he decides not to see her for a while, has an affair with the high-school "bad" girl.

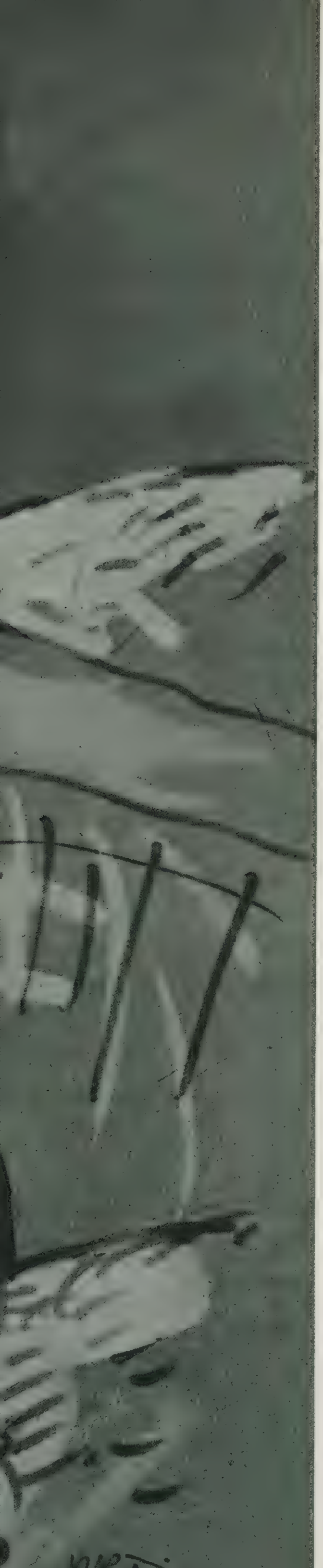
AR: Rough on Natalie, eh? Does she cope? Does she compensate?

LK: She has the beginnings of a breakdown when asked to read aloud from Wordsworth's *Intimations of Immortality* and explain the meaning of the "Splendor in the Grass" reference.

AR (enthralled): She develops a death wish?

LK (nodding): Attempts to drown herself—in the bathtub. *(Continued on page 160)*



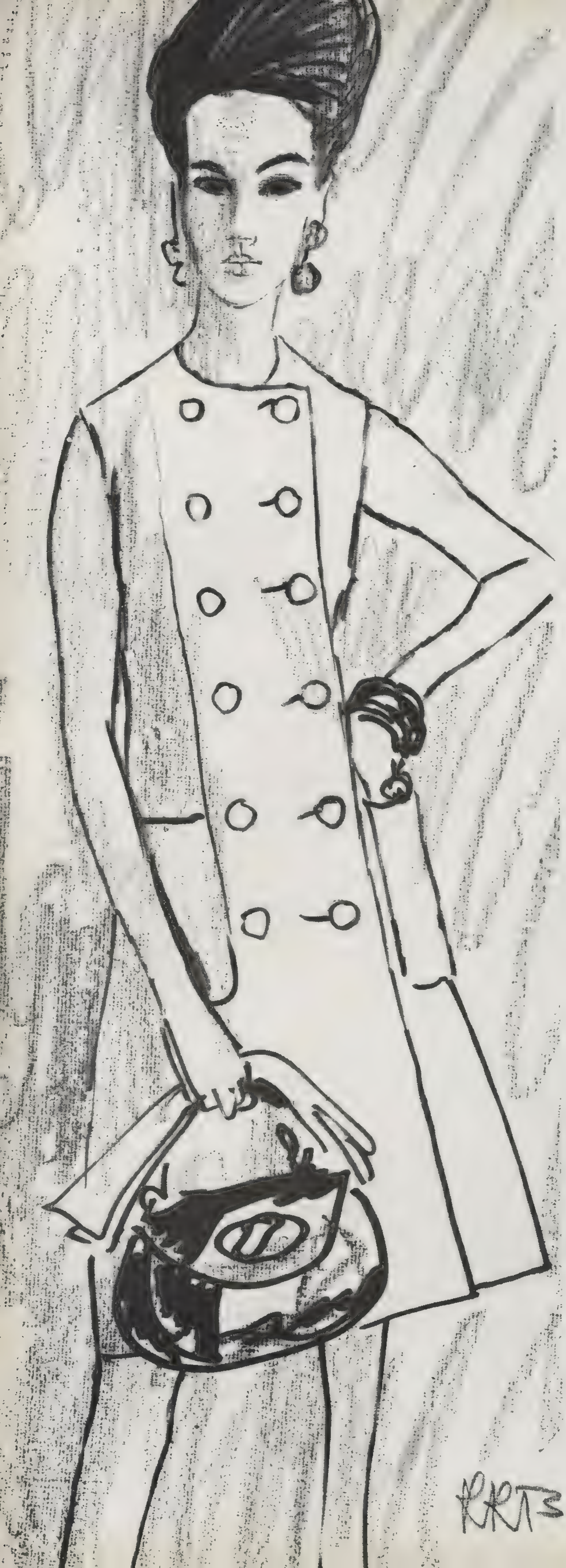


Bargains in chic

Irresistible is like this: you see it, want it, get it, and months—make that years—later you're glad that you did. This isn't a love affair we're talking about (don't scuttle the love element, though; it's 99 and 44/100% of the point); this is a bargain. Specifically, it's the kind of bargain in chic that fashion turns out to be when it comes on strong—and continues to fascinate until the last thread gives out. As for the remaining 56/100% of the point: that's money—to which every bargain in these twelve pages is tied, often tenuously, sometimes quite substantially. There's a ring next page for instance; costs $700 tax inc. Inc. or not inc., that's a respectable (More next page)

Left: Blue blouse about $18, green skirt about $25. By Sloat, of Moygashel linen. (We added the white belt.) Bergdorf Goodman; Julius Garfinckel; Dayton's; I. Magnin. Right: Rolex 18-K gold watch, 17-jewel Swiss movement; white strap; $180 tax inc.; Tiffany. The handbag, mushroom-coloured strawcloth, fake tortoise-shell handles. By MM; $26 plus tax. Bergdorf Goodman.





Bargains in chic

number of dollars. This is a bargain? Look: what it is is a big gold dome of ring packed with little diamonds and emeralds, and one of the major fashions of its time. A ring like this, in fact, and just one other jewel—earrings, say—is not only enough jewels per wearer, it is also one of the smartest jewel-looks this year. Ergo, at $700, this ring is a bargain. Any fashion is—the several-hundred-dollar jewel, the ninety-dollar summer dress that's a perfect summer dress, the two square feet of polka dots that's a fast dollar's worth of dash—that can deliver, with each wearing, the delicious conviction that, in terms of charm, chic, and sheer personal pleasure, what you're getting is considerably more than your money's worth. It is. Left: Beige coatdress of Moygashel linen by Ellen Brooke about $90 at Lord & Taylor; I. Magnin. Opposite: Jewelled gold rings, reported clockwise. Lots of colour for $250—topazes, amethysts, aquamarines, pink and green tourmalines. Next, sapphire-dotted leaves around a cabochon turquoise; $300. Top, aquamarine and diamond dome; $700. Far right, turquoises packed with diamonds, $700. Fifth, emeralds and diamonds in a gravelly gold dome; $700. Foreground, sapphire and gold bands, $170. All, inc. tax. Black, Starr & Frost.

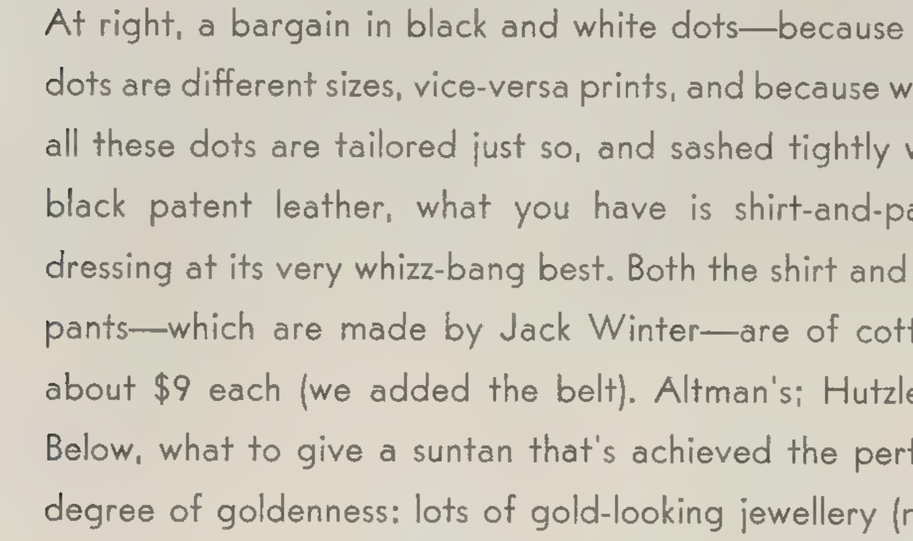
BERT STERN





Bargains in chic

Here's a bargain; here's why: even if the blue silk top on your left were linked permanently to the peach silk skirt, this would still be a spectacularly pretty look. As it happens, though, they're each capable of striking separate bargains with other skirts, other tops, and all that links them is the news of a fringy white sash (hardly a one-shot fashion itself; this year the right belt can stamp almost any look 1962; white makes a right belt). The whole setup is by Sportswear Couture—the top, about $28; skirt about $55, and the sash about $5. At Saks Fifth Avenue; Dayton's; Sakowitz. At right, a bargain in black and white dots—because the dots are different sizes, vice-versa prints, and because when all these dots are tailored just so, and sashed tightly with black patent leather, what you have is shirt-and-pants dressing at its very whizz-bang best. Both the shirt and the pants—which are made by Jack Winter—are of cotton; about $9 each (we added the belt). Altman's; Hutzler's. Below, what to give a suntan that's achieved the perfect degree of goldenness: lots of gold-looking jewellery (non-suntanned skin is equally flattered by same). The bracelet is of gilt mesh, pitted with tiny blue stones. By Marcel Boucher; $15. The gold-plated earrings—to swing up on the ears—by Napier; $9. All, plus tax, at Bonwit Teller.



HORST







Bargains in chic

When is a coiffure a bargain? When it can look all summer—in and out of water—as it does at left, even if it involves a fairly costly body-permanent. Point is, since this coif relies mainly on a hairbrush for upkeep, it's about amortized in a hundred strokes. Bargain in beige, above: a string-of-crêpe dress, with a crush of sash, and the kind of four-season chic that will still be around when suntans have faded. By Jerry Silverman, of William Rose silk; about $70. Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel. Two handbags below, with—sure sign of a bargain—more to them than meets the eye. The bogus white ostrich is washable and roomy enough to work as travel gear ($19 plus tax, Lord & Taylor). The red calfskin, for all its compact good looks, has sides that expand like accordions ($34 plus tax, Altman's). Just right—that's a direction, but it applies: the look of striped cotton T-shirts with pants and shorts. Six to a customer is not considered extreme. These knitted stripes are blue and white, made by Ship 'n Shore, and one comes to just $3. The white pants are Dacron-and-cotton; by Mister Pants; $13. Colony white capeskin tie-belt, $5. The black patent leather sandals, by Capezio. Everything, at Bonwit Teller. Far right, one of the newest things linen can be, and one of the newest ways to have it—semi-fitted suit in printed linen. The vegetation: blue, purple, and olive-green flowers. By Sportswear Couture; about $110. Suit, bracelets: Bergdorf Goodman. Suit: I. Magnin.



HORST





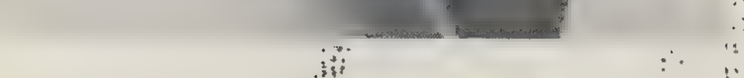
Bargains in chic

There's a bargain to your left: ticking stripes with enough sense to go out in the rain (the sense is a process called Scotchgard repeller), and enough charm to stay around when the rain stops. The stripes are grey and white cotton; the maker, Weatherbee; the fabric, Galey & Lord's; and $25 is about what it costs. This, in junior sizes. The gloves by Crescendoe. All, at Peck & Peck; I. Magnin. Below, what to have lots of this summer: white cotton gloves (Hansen makes these; $3 buys them at Bloomingdale's); big cotton scarfs (Bonwit Teller will part with this blue-and-white square, which is by Burmel, for $1). You will also need more than one bathing suit, and one—figure-permitting—ought to resemble the two-piece news, top right: knitted awning stripes (the wide stripe around the middle is what you provide—firm, we hope, slim, and nicely tanned), of black, brown, and white elasticized Orlon and cotton. By Brigance of Sinclair; about $17. Peck & Peck; I. Magnin. Sunglasses by May: Lugene. Curled up at the bottom of the page, a find in at-home dressing: Arnel jersey pullover and culotte, deliciously—and rather turbulently—printed in claret, bronze, navy blue. The pullover is about $7; the culotte, about $12. Both are by Majestic. Both at Lord & Taylor; Hudson's. Right, what sweaters have become: sensational little summer coats. This is white wool with mandarin touches of braid. Geist & Geist makes it; it's yours for the asking—and about $25. Bergdorf Goodman; Neiman-Marcus.



HORST













Bargains in chic

How to make a bargain out of practically nothing, far left: take a smidge of black cashmere—no back, no sleeves—belt it into yards of short white chiffon, float it across a dance floor any evening this summer. Watch. Included in the bargain—but not in the sketch —is a black cashmere cardigan with chiffon binding. Everything is by Dalton, and all three parts come to about $90. At Bonwit Teller; Rich's; and Montaldo's. Two ways, top left, to clinch a bargain with almost any little summer day-dress or skirt: two this-year belts, wide and snappy. The elasticized white mesh is by Colony; it costs about $8, and Bonwit Teller has it. The narrower of the two belts is made by Schaffer of elasticized blue denim. $3 buys it at Bloomingdale's. Bargain in beautiful décolletage, left, for woman with same—black crêpe dress, with a touch of sleeves and a Very Special Neckline. With this, an important ring looks—well, important. And earrings are really the only other jewels necessary; anything around the neck would be downright wasteful. By Jerry Silverman, of Onondaga silk; about $70. At Miss Bergdorf of Bergdorf Goodman; Hudson's; Carol & Mary, Honolulu. Below, the kind of unflaggingly crisp good look you couldn't—shouldn't—have summer without. Red-and-white men's shirting is the fabric, and the bargain it makes is a sleeveless dress and a jacket shaped like a trench coat. By Junior Accent of Springmaid Sanforized cotton; about $40. Bonwit Teller; Joseph Magnin.

HORST





Special Vogue sampler: 10 little bottles of great perfumes for $5

The hamper open on the right can be any woman's perfume picnic—or, more accurately, a private preview of a new personal aura. With this sampler to alert her, she can run an unhurried exploration of her own perfume sensitivities. She can test a new abstract scent, or a classic she's always wondered about, test lavishly when the inclination is upon her, with time to discover how perfume changes not only from bottle to skin, but even ten minutes after it has been on the skin. No risk, either, of getting scent-dizzy from trying too many at one time. In this perfume collector's choice, ten greats:

Germaine Monteil's Fleur Sauvage—less wild than it sounds, actually a dry, subtle, spiced-rose fragrance.

Tuvaché's Jungle Gardenia—its unambiguous sweetness the concentration of one flower.

Lanvin's Crescendo—this house's newest abstract scent, a sharp interpretation of Eastern fragrances.

Robert Piguet's Bandit—insolent, sweet meeting of tuberose, jasmine, musk.

Lubin's Nuit de Longchamp, a fragrance with a quiet definite presence, that of the woods in early spring.

Revlon's Intimate—pungent wild blossom-and-fruit scent.

Lancôme—from this house, scents from an Oriental garden, light, fragile, distinct.

Nina Ricci's Capricci—modern, direct floral fragrance.

Balenciaga's Quadrille, a perfume with spirit, wit, a worldly treatment of wild wood and ripe fruit scents.

Givenchy's L'Interdit—classic, extremely feminine, the scent of powder and potpourri.

To order this collection of perfumes, see page 64.

HORST



PEOPLE ARE TALKING ABOUT... NEW ARRIVALS

These eight new arrivals, with the exception of Zamba the lion, all searched to find the magic stopper to catch the public's wandering eyes. Two of them act on stage, two in the movies, two are painters, and two are playwrights with immediate hits.

1. Zia Mohyeddin, an actor with power and pounce, uses both as an Indian intellectual in the play, *A Passage to India,* by Santha Rama Rau who dramatized E. M. Forster's masterly novel with a knowing mind. The first Pakistani actor to star on Broadway, Mohyeddin who played the same part in the London production, stopped off in Jordan before coming to New York for a rôle in the new movie, *Lawrence of Arabia.*

2. & 3. John Chumley who belongs to the Chumley school of painters—explicit reality without surrealist fantasy—had his first one-man exhibition this past winter at the Maynard Walker Gallery. His subjects are country ones—a sagging, sunlit farmhouse, a child behind a window box of petunias, a leafless apple tree hung with three empty swings. With his family whom he often uses as free models—the sketch at the right shows his infant daughter, Bonnie—he lives in a Virginia village too rural for a direct telephone exchange.

4. Zamba, a black-maned lion from Rhodesia who has the title rôle in *The Lion,* a new movie, photographed on the slopes of Africa's Mount Kenya, has more rapport with a twelve-year-old English charmer, Pamela Franklin, one of the film's stars, than Peter with his wolf. (*The Lion* will be shown nationally next November.) A gentle fellow, Zamba liked to ride to location with Kenneth Heyman, who took this photograph.

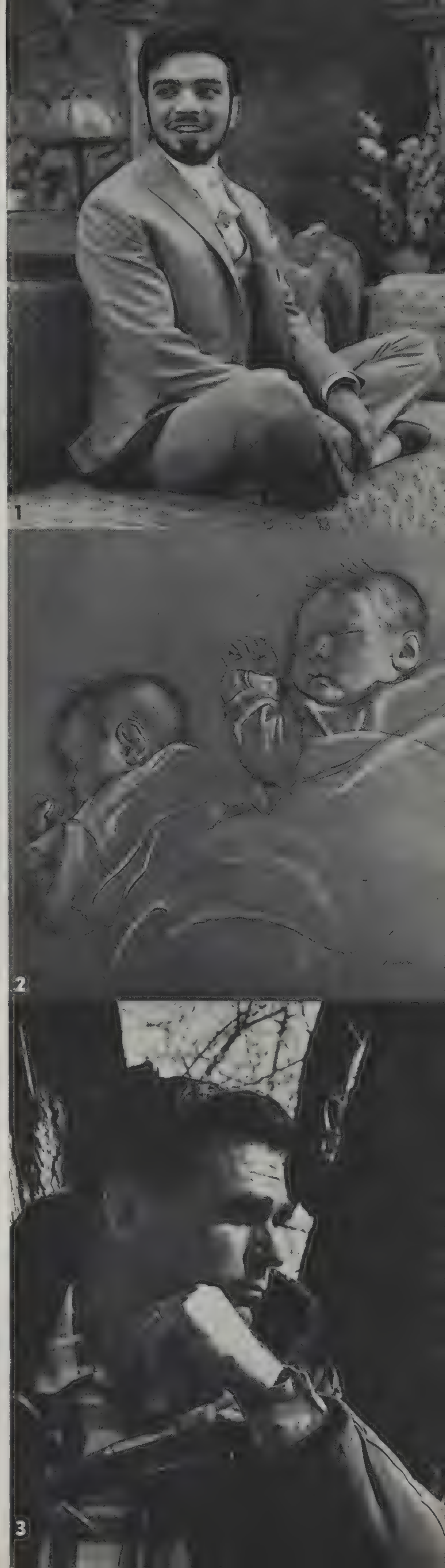
5. Sue Lyon is the fifteen-year-old girl who plays Lolita in the movie, *Lolita.* Headed straight for stardom, she is beautiful and bewitching, and never bewildered. In this regrettable, uncomfortable movie, she holds the camera against the known skills of Shelley Winters, against the versatility of Peter Sellers, and finally against the power of James Mason. These three have a hard time against a toast-hungry kid in a bikini.

6. Elizabeth Ashley as the college girl torn between braininess and boys in the Broadway comedy, *Take Her, She's Mine,* has command of her young talents, uses them like a general deploying his troops. Among her weapons: prettiness with a touch of acid, a good voice. Her theatrical experience includes a time as an understudy in *Mary, Mary* and as an actress in a TV commercial in which she was the "Chiffon-light Jell-O Pudding and Pie Filling Girl."

7. Frank D. Gilroy surged into the theatre with *Who'll Save the Plowboy?,* a strong, muscular drama which had a limited run at the little Phoenix Theatre uptown this season. Primarily a writer of television plays, Gilroy lives in Hollywood where much of the TV money is, has had a remarkable acceptance quickly and internationally. His *Plowboy* will be saved now in nine languages in at least fourteen countries, including Spain, Sweden, Norway, Denmark, Iceland, England, Germany, and in France where Marcel Achard, the French Academician, is adapting it. The play will be around this country all summer in stock. It is brilliant.

8. Herb Gardner, the happiest playwright in town, wrote *A Thousand Clowns,* a sensitized comedy, allergic to the pollens of pomposity, a delight because of the care with which Gardner fixed every character by looking at people instead of studying gag books. (The morning after the enthusiastic reviews, Gardner walked past the queue lined up for the box office and murmured to them, "Funnier than *Judgment at Nuremberg,* funnier than *Judgment at Nuremberg.*") A Brooklyn boy who once sold that dreadful orangeade during theatre intermissions, Gardner, not satisfied with his success although he is enjoying it thoroughly, has been polishing his play ever since it opened, cutting out the brown spots, giving new lines to his fine players, Jason Robards, Jr., Barry Gordon, Gene Saks, William Daniels, and especially to Sandy Dennis, a young actress with a face as mobile as a willow leaf.

9. & 10. Jim Dine, a painter who takes reality and knocks it around a bit by sometimes blowing up familiar objects to gigantism, showed his six-by-six-foot canvas of a pair of neckties at his one-man show at the Martha Jackson Gallery this season. A painterly painter with nothing much to say so far, but said in a rather loud and persuasive way, Dine is twenty-six, a draughtsman whose black-and-white drawings, even his "Car Crash" ones, have a young, lively line, skillfully worked. For exhibitions next winter in Paris and Basel, Dine is working on tool pictures—hammers, pliers, and screwdrivers, sprayed with colour. "They look useful, but," he added, "they are not." His work is far, far better than his publicity.





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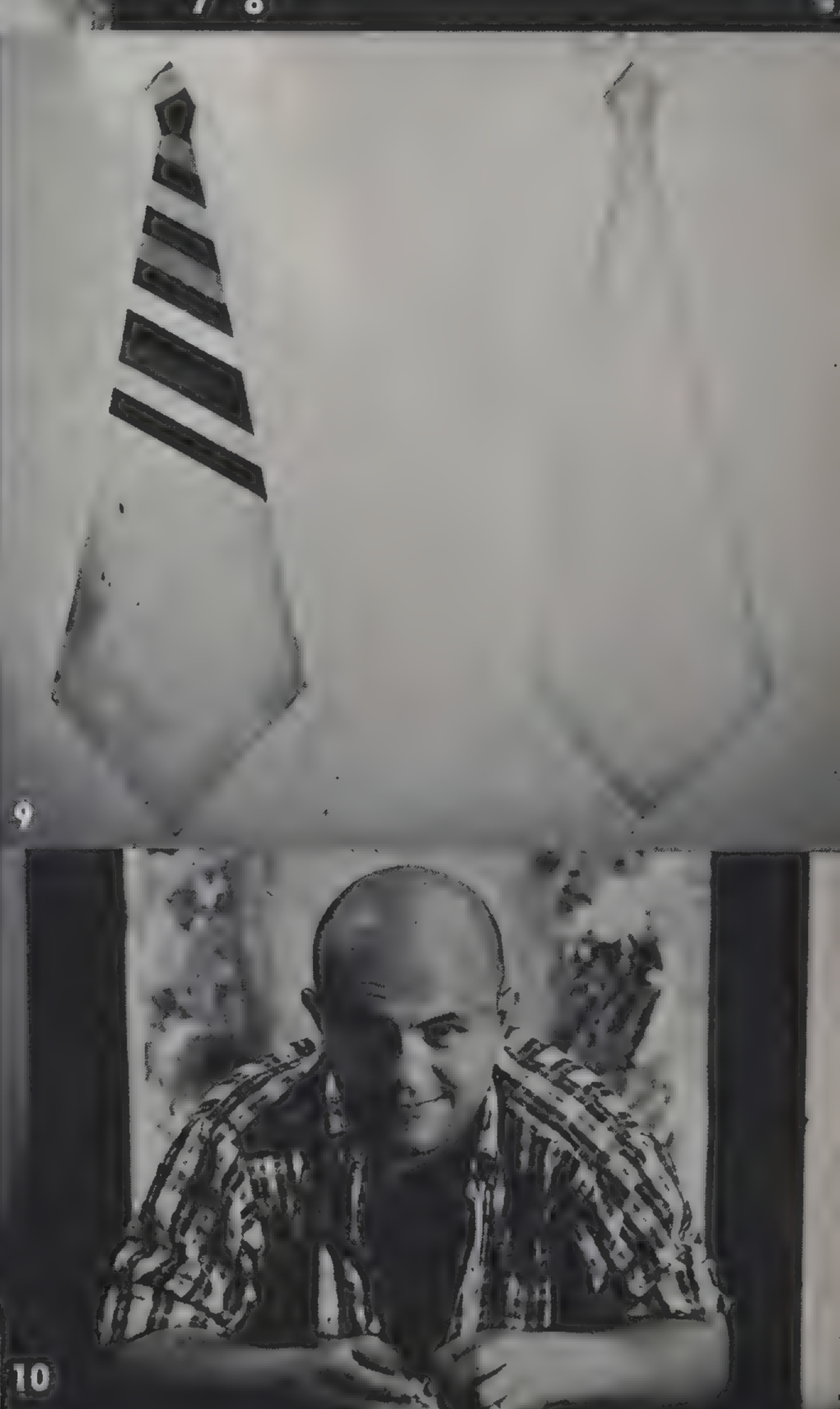


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RENÉ BURRI



The school's 1630 Main Building

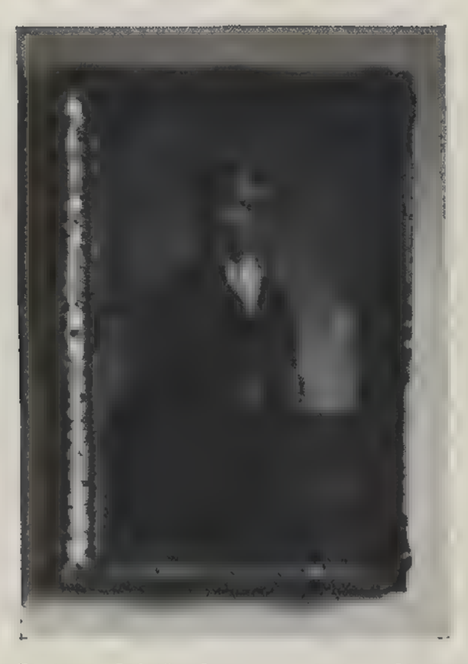


Lieutenant Commander Shaw teaching the boys seamanship

PRINCE CHARLES'S SCHOOL

In May, Prince Charles went off to Gordonstoun, the rugged school in Scotland where his father, H.R.H. Prince Philip, went. There the daily schedule includes morning chores, the pleasures include seamanship.

"To free the sons of the rich and powerful from the enervating sense of privilege," is one of the targets set by Gordonstoun, the austere school where Prince Philip spent four years. Now, for his son, Prince Charles, and some four hundred other students, this freedom means getting up at 7 A.M., cold showers, bedmaking, boot polishing, and a fast jog around the grounds before breakfast. After morning classes and a solid lunch, the boys flop flat on their backs, anywhere they happen to be, for twenty minutes' rest. School afternoons are divided between such manual work as building pigsties, and chopping wood, and the more entertaining pursuits of sailing, rugger, fire brigade duty, and music sessions with boys playing bagpipes and clarinets. Discouraging the competitive spirit of sports, Dr. Kurt Hahn, who founded the school in 1935, said: "We have dethroned games." Students come from as far away as Sierra Leone, some are scholarship sons of fishermen and dock-workers. What Gordonstoun hopes to achieve, under the guidance of Headmaster F.R.G. Chew, is scholarship plus stamina.



Prince Philip's portrait in dining room



Among the boys' chores, bedmaking

Compulsory rest wherever the boys are

Time is your egg money

Listening with children to spoken records that are as much pleasure to the very young as to the parents.

The Schwann catalog has about seven pages of spoken records including T. S. Eliot reading dryly his *Old Possum's Book of Practical Cats;* Sir John Gielgud doing superbly *Shakespeare's Ages of Man;* Dylan Thomas reading musically his poems, and his story, *A Child's Christmas in Wales;* Carl Sandburg reading with practiced informality, *A Lincoln Album;* Swift Eagle telling the authentic stories of *The Pueblo Indians;* Bea Lillie, Cyril Ritchard, and Stanley Holloway doing the *Nonsense Verse of Carroll and Lear;* and especially, Claire Bloom, Albert Finney, and Dame Edith Evans in *Romeo and Juliet.* For more pleasure there is Robert Frost reading his own poems the way they should be read, casual, balanced.

Here are six ways to use your summer time—as farmers' wives used their egg money for their own frivolities. Our egg money is time, time to learn something new—a recipe, a period of jazz, or listening to records with the children.

Perfecting one recipe, perhaps a crème brulée. This is really a rich custard with a hard thin top—and that top takes doing. For six or eight people you need only five ingredients—1 quart of heavy cream, two tablespoons of granulated sugar, eight egg yolks, two teaspoons of vanilla, and some light-brown sugar. June Platt says to heat the cream in a double boiler but do not scald. Then add, in order, the granulated sugar, stirring until dissolved, and the well-beaten eggs and vanilla. Mix well and pour into a shallow baking dish that allows you a custard about one-and-a-half inches thick. Place in hot water and bake in a slow oven until set. (Pre-heat oven to 275°.) Put in refrigerator until thoroughly chilled. Now comes the harder part. After taking the dish from the refrigerator, cover the surface with a quarter of an inch of soft *light*, not dark brown, sugar. Place the dish under a blazing broiler and watch it like a child near a pool. The top of the sugar should melt and run together, leaving a shining caramel top. When the surface is glazed, put the custard in the refrigerator for new chilling. The whole thing must be ice-cold. Just before serving, tap the glaze, shattering it lightly. It's wonderful.

Reading neglected masterpieces, perhaps those suggested by Howard Mumford Jones to his English classes at Harvard. In his long list are a small group of satirical works; among them the short novels of Thomas Love Peacock (1785-1866). Peacock threw the blade of his wit at folly, let his characters talk superbly with scepticism and common sense and not too long. Another neglected one is Robert Bage (1728-1801) whose best work, a political novel, is *Hermsprong or Man as He Is Not.* Some of Bage's ideas verge on lunacy, especially his frivolous one that there should be equality for women. Then there are the magnificently amusing, semi-forgotten pieces (published in 1898) by Finley Peter Dunne as *Mr. Dooley in Peace and in War.* Here Mr. Dooley talks on parental duty: "I mind wanst, whin I was near as big as I am now, I handed back some onkind re-emarks to me poor father that's dead. May he rest in peace, per Dominum! He must iv been a small man, an' bent with wurruk an' worry. But did he take me jaw? He did not. He hauled off, an' give me a r-right hook where th' bad wurruds come fr'm. I put up a pretty fight, f'r me years; but th' man doesn't live that can lick his own father. . . ."

Learning what you can about Michelangelo's "Pietà" which Pope John is sending from St. Peter's to New York's World's Fair in 1964. A remarkable photograph of this tender marble masterpiece is in colour on page 95 of Skira's *Treasures of the Vatican*—and the text is good, too. For a swooning biography of Michelangelo with the author the swooner, there is Irving Stone's *The Agony and the Ecstasy.* Its bibliography is full and fascinating.

Getting to know one rather small group of wines, perhaps just the Rhine or Moselle wines. No lugs, only a repetitive tasting of a few good wines until you develop through a little concentration a taste memory for them. There is no elaborate, quacky vocabulary, no slinging around (unless you are an expert) such words as *fruchtig* for fruity, *natur* for a natural wine made without adding sugar, *saftig* for a succulent, agreeable wine, and *zart* for a light, delicate one. One of the best helping handbooks is *The Wines of Germany* by Frank Schoonmaker whose advice is *fruchtig, natur, saftig,* and *zart.*

Concentrating on a short period of jazz, perhaps the one called Chicago. Riverside Records has put out a series, *Chicago—The Living Legends,* with one of the best Earl "Fatha" Hines on piano with his band playing "A Monday Date."

FURS FOR THE AIR-CONDITIONED LIFE





Fur in summer and coals to Newcastle—there wasn't much difference until air-conditioning moved in almost everywhere. Now a slight breath of summer fur clinging about the shoulders couldn't be more sensible or attractive, at restaurants and theatres when conditioning is a matter of chill fact.

Above: The Paris pointed-shawl idea, in a black broadtail triangle about the size of a bandanna. One of the sleekest little furs around, with a day and evening look, perhaps looped about the neck of a bright ottoman suit or slipped down over the shoulders and tied at the bosom of a chiffon dress. Black-dyed Russian broadtail lamb, designed by Emeric Partos, made to order at Bergdorf Goodman. *Left:* Miniature ocelot bolero, a dashing new shape. As sure at lunch with a linen sheath as at dinner over a crêpe dress. Mexican ocelot, Emeric Partos design, made to order, at Bergdorf Goodman. *Right:* This season's attraction to black and white in a crisscross of mink. Scarf of black-dyed and bleached white mink, by Ben Kahn at Nan Duskin; Blum's, Chicago; Bullock's-Wilshire. Gloves by Kislav.

FRANCES MCLAUGHLIN-GILL







AROUND THE WORLD IN 80 OUNCES —OR, HOW TO BE INTERNATIONALLY CHIC WITHOUT THROWING ANY WEIGHT AROUND



Not quite the world, and not quite eighty ounces, either. If you were to heap on a scale all the dresses in these four pages, you would arrive, as we did, at a total of just fifty-seven ounces of Ban-Lon and jersey. And if you were to investigate the world these dresses appear to inhabit here, you would find—not the world at all, but the remarkably life-like facsimiles of every part of it that flavour the length and breadth of New York. And in this teeming, tranquil, urban, rural, formal, informal world, these clothes work beautifully—as beautifully as they would if they were, indeed, dashing around Hong Kong or Paris, or any summery place on earth. (You can test this claim easily enough: Pan Am's round-the-world jets touch down in your choice of summerized cities. An unbreathless two weeks is what an eight-stop globe-trot takes—and clothes like the ones shown here: high in charm, low in calories.) These clothes, in fact, are such lightweights

FRANCES MCLAUGHLIN-GILL





that if you did decide to test Vogue's eighty-ounce plan (and why not? there's enough variety in the basic fifty-seven ounces to provide a nice nucleus for a wardrobe that's going places), you would still have twenty-three ounces to spend. One way: two pairs of weightless shoes at about six ounces per pair—even less if one pair is sandals. Several ounces of stockings, to be attached to one ounce of Spandex girdle. One square ounce of chiffon scarf to fold triangularly, as an evening wrap. A couple of hat-ounces—printed and silky—for whenever a hat is needed. We've omitted—apart from the suit you wear and the coat you carry—this entrancing fact of travel-life: no sensible airline would dream of limiting a woman to eighty ounces—Vogue's fraction of baggage allowance is simply meant to put you, smartly, pounds ahead of the game. Opposite, below: Quick tour of the Greek ship "Olympia" in a dress obviously capable of causing ripples of pleasure—but unrippleable itself. Black and brown shift in Ban-Lon warp knitted fabric of Du Pont nylon; about $25. By Wilroy, at Bloomingdale's; Wm. H. Block. Far left, above: Not China, Chinatown, and in it a good reason to wonder what-street-compares-with-Mott-Street-in-July—brown-and-white Arnel jersey stripes, loosely sashed. By Mr. Mort Sportswear, of Maxwell fabric; about $17. Saks Fifth Avenue; Neiman-Marcus. Above left: In what could be a garden in Lucca—but is, in reality, the Italian garden of Mr. and Mrs. Renzo Olivieri in Locust Valley: six printed ounces of uncrushable chic. Green, blue, and beige Ban-Lon warp knitted fabric of Chemstrand nylon; about $23. Dress, by Leslie Fay. This, Lord & Taylor; J. W. Robinson. Left: Two slices of American life—the Carvel ice-cream stand in Jericho, Long Island; the cowled Arnel jersey print in three delicious flavours—brown, pink, blue. By Sue Brett, in junior sizes; $13. Saks Fifth Avenue; Hutzler's.



AROUND THE WORLD IN 80 OUNCES —OR, HOW TO BE INTERNATIONALLY CHIC WITHOUT THROWING ANY WEIGHT AROUND



More dresses, these two pages, with good looks, coolness, uncrushable spirits; with, in fact, everything but weight—about a pound of news per page, if you're counting clothes-calories. (And more here, too, about how to succeed at travel without really flying—every worldly spot shown can be reached by I.R.T., B.-M.T., Fifth Ave. Bus, Checker Taxicab Corp.)

Above: In a cool, dark Spanish chapel. A cool, dark, American look—sleeved silk jersey shift in Paisleyed black and cognac. By Aywon, about $40. The dress is at Peck & Peck and Frost Bros. The Spanish chapel is at the Metropolitan Museum's Cloisters—Fort Tryon Park, New York.

Left: Long, unsleeved silk jersey evening dress, printed in black, brown, and deep blue—a dress with enough contemporary allure to span, not only oceans, but centuries as well. Its milieu here: eighteenth-century France transplanted to a New York apartment. Dress, by Wilroy; about $50. At De Pinna; Frederick & Nelson.

Top right: This England—J. S. Inskip Inc., which abounds in such home-country ravishments as snow-white Rolls-Royces. This look—pretty ravishing in its own right—black-dress-and-pearls (which is not only a devastating look with a snow-white Rolls, but about as international as fashion can be). The dress—we added a leather belt—Ban-Lon warp-knitted fabric of Du Pont nylon; about $25. At Macy's; Famous-Barr. Right, below: What Ireland is famous for—Irish eyes, Irish coffee, Galway County brogues, corned beef and cabbage—can all be tracked down at Jim Downey's cheerfully pub-like restaurant on Eighth Avenue. So, in this photograph, can some of the worldliest six ounces of jersey ever sewn: black silk, patent leather belt. Nothing to it, really, but what you add yourself—stripy turban, important earrings; looks like this are as good as a visa any afternoon, any city on earth. By Larry Aldrich, of Jasco silk; about $110. Saks Fifth Avenue; Frederick & Nelson. Hats, these four pages, by Mr. John.



FRANCES MCLAUGHLIN-GILL





PETER WILSON, SOTHEBY'S SUBLIME AUCTIONEER

The acknowledged star of the world's great auction galleries, Peter Wilson, above, has totted up for Messrs. Sotheby & Co. of London at least three world records in the last four years: £781,000 for seven paintings from the Jacob Goldschmidt collection, the largest sum ever paid at a single sale by auction of works of art; £130,000 for a Gainsborough portrait, the highest auction price ever fetched by an English picture; and most recently, £80,000 for Somerset Maugham's "Death of Harlequin" by Picasso, peak price for a painting by a living artist. Wilson—a remarkably tall man, pink-skinned and impeccably turned out—is himself something of a masterpiece, illustrating the special cool attractiveness generally described as "English"—correct in an imperceptible sort of way, sometimes amused, eminently convincing, perpetually exuding the silent suggestion that other people ought to be *doing* something. Mostly, other people can't resist, and what they do in Wilson's case is bid unheard-of bids for art. Attempts to extract his views on the subject, however, are more than likely to meet with the most astonishing vacuums. Asked recently why six glass-covered buttons sold at auction at Sotheby's for £6,613, he said with a disarming air of confiding all, "Well, that's rather like old paperweights, isn't it?"



PHOTOGRAPHED FOR VOGUE BY HENRI CARTIER-BRESSON

VOGUE WAS THERE...ONE IN A SERIES OF ON-LOCATION ARTICLES BY VOGUE EDITORS.

THE MAUGHAM EXPLOSION

BY ROSEMARY BLACKMON

On Mondays in the London *Daily Telegraph*, on Tuesdays in *The Times*, and fortnightly in the *Sunday Times*, reserved announcements appear of forthcoming sales at Sotheby & Co., an institution both stately and vigorous, which has, since the end of World War II, become the established giant among auction galleries, leaving behind Christies—also famous, also London—and Parke-Bernet of New York. Sometime last January particulars turned up in all three papers in the usual discreet phrasing, indicating that Somerset Maugham's collection of Impressionist and modern pictures would be sold at Sotheby's this spring. And the lid was off. On assorted shores of the Atlantic, people who hadn't thought about Maugham in years developed insistent cravings for his pictures, a mixed bag described by one British journalist as "life-enhancing . . . just what a man of letters with a bit of cash to spare *should* have bought in those blissful years when the most marvellous Impressionists and Post-Impressionists cost no more than a Rolls-Royce and the slightly less marvellous no more than a Morris Cowley."

For Sotheby's it was the beginning of a stretch of human bondage they claim not to have fully anticipated. On a pristine April day before the sale, I lunched at the Westbury (coal fires in the grates) with Peter Wilson, Sotheby's chairman and principal stockholder as well as a virtuoso man in the auction box. Opening with the usual drawing-room questions ("Do you know Somerset Maugham atal-l?" which I didn't), he ordered one of those simple, knowing meals—the smoked salmon just coming in, an omelette *fines herbes*, a bottle of Perrier water. I ventured to remark that I'd heard Maugham's daughter was living in London and raised airedale-sized ponies, and he responded with the view that that was certainly better than pony-sized airedales. With unnerving regularity, he managed to flip the conversation backwards so that I found myself answering his questions: "I don't think I should stay at Claridge's if I were paying for myself, *would you?*" . . . "It must be *terrifying* to be sent out to get a story. *Isn't it?* . . . *Does* that come up in *your* business?" I began to get a very dim idea of what it would be like to do serious picture-buying business with this man, and it scared the wits out of me. Only occasionally were there a few sparse, revealing flickers; notably when he reflected on the tremendous press boom over the Maugham sale, "One always wants to do just a little bit less . . ." The sentence never quite evolved.

After lunch, as we swung around the corner into Bond Street to the bland stucco Sotheby building, he pointed out, over the door, a black basalt head of Sekh-Met (18th Dynasty) which had survived the auction era when they displayed antiquities on Waterloo Bridge. "Worth about £600 now," he said professionally. And with that we entered chaos. In the first smallish, red-walled gallery hung most of *(Continued on next page)*

the Maugham paintings; at the end, on a special stand, the famous Picasso which was constantly turned from the "Death of Harlequin" side to the woman-in-a-garden side. The crush and the excitement might have seemed faintly un-English if it hadn't been for the wonderfully lived-in-faces, the angular ladies in blue satin hats with fresh violets pinned to their coats. Towering above other heads, Wilson became an instant target for dealers, collectors, and inquirers. Hastily, before he was swept off forever, I said, "Suppose I'm a collector. What do I buy tomorrow night at the sale?" Although there was something Cheshire about his smile, he slipped rapidly into a running self-parody, "Well, Madam, how rich are you? Are you as rich as I'd like you to be? Yes . . . Mmmm, yes, I thought so now that I see that ring on your finger. Well, I must tell you that I think you ought to buy the *finest* picture here. There is a difference between the *finest* picture and the most expensive picture [etc., etc., etc.]. And because I want you to have the *finest* picture, I advise you to buy the Picasso."

Preserving the caution of the very well-to-do, I asked what sort of money he had in mind. "Oh, I should say 80,000. Perhaps, if I didn't want to scare you, I should say 60 to 80,000. That's pounds, of course." (Multiplying by three, I managed to partially grasp the sum of $240,000.) At that point we were joined by Sotheby's public relations man, Brigadier Stanley Clark (who is, among other things, the author of a book called *Palace Diary*). He seemed to enjoy the game and asked about the Gauguin "Tahitienne," greeny and beguiling on the opposite wall. Possibly £20,000 was Wilson's rather cool reply. After the Picasso, he suggested I concentrate on the Monet of Zaandam, part of a famous group painted in Holland in the 1870's. Remembering the words of a captive painter in my own living room the night before I left for London, I asked about the strange Lautrec nude of a man polishing a murky floor. "Well, it's not a u-su-al Lautrec," said Wilson. "Probably upwards of 20,000." After forecasting the Matisse at 32,000, he made off with a swift evanescence nothing short of extraordinary for a man well over six feet tall.

The next day (still so April it drenched the mind with clichés) I had been given to understand that my space would far exceed the pleasure of my company at the Gallery. The Maugham sale was not until half past nine that night, however, and it crossed my mind that I might go tourist to the morning auction of pottery and porcelain.

The red gallery was filled again, more cheek-to-jowl than the day before, and a friendly young man on the staff advised helpfully, "Head down and charge." Instead, I elected to filter, enjoying on the way the fugue of English voices, Mittel Europe gutturals, and—full-voiced above the others—French. Two old gentlemen with fluffy white hair pondered the Picasso signature on the "Harlequin"; both wore duffel coats and one carried a violin case. Behind me, someone ringingly averred, "Either one loves it, or one can't deal with it at all." A relaxed couple in tweeds ignored the Maugham pictures and looked at the furniture to be sold on Friday: "Divine chairs, and they'll probably go for £40 each, so put them straight out of your mind."

I pressed on to the porcelain sale which was small and, in Sotheby language, "ordinary": Delft bird tureen, "well modelled figure of a grazing cow," an early Sèvres hyacinth vase (£100 offered, sold for £440), and so on. The regulars—dealers mostly—sat at a U-shaped sort of gaming table close to the box. Every one else milled, including a man carrying a child in miscellaneous attire; a ruddy, beefy Waugh type with the face of a cross cherub had a plump red carnation in his buttonhole; a man and woman lolled comfortably on a maplewood sleigh bed against the back wall. As the sale progressed, the sound of catalogue pages turning in unison became almost as rhythmic as the bidding. When I eventually had to leave, I picked a moment when the lot put up was a moderately depressing goat.

In the Maugham room, the flush was more hectic than ever, Peter Wilson more supremely monumental. "He's just that way all the time," said Brigadier Clark at my elbow. "Just the way you see him now, but inside he's like that . . ." He made a churning motion as he patted his own cheerfully rotund midriff. "He whips himself up to a pitch. He'll be in the box virtually twenty-four hours with tonight's sale and the picture sale all day tomorow. But he's always just as controlled as you see him now. When he's angry, you'd never know it—sometimes there are just two small patches of white right there." He indicated an area just below the cheekbones *(Continued on page 164)*

NEW SAND SHIFT—THE UPSTREAM WAIST

A look that might be found, now, near water—a short beach dress of bright blue cotton, shaped with a high-waisted top, curved skirt, buttons down the back. This, to wear over a bathing suit for basking, lunching, or investigating papaya trees—as here, at the Montego Beach Hotel, in Jamaica. By Brigance for Sinclair, of Dan River fabric. About $15. At Lord & Taylor; Woodward & Lothrop; Sakowitz; I. Magnin. High-waisted bracelet by Coro. Beach towel by Martex. Sunglasses at Kobley & Stern. Pastel suntan with No Stings at all, done by Lanvin's new Sun 'n Fun. (More about this, and a chance to sample it, can be found on page 83.)

BRUCE DAVIDSON



ONE OF THE SLEEKEST ABBREVIATIONS ON THE BEACH THIS SEASON; THE TWO-PIECE TANK SUIT. THIS, NAVY BLUE, WORN WITH CLEOPATRA STRIPES—TICKING FLARED OVER A BAND; BY JOHN FREDERICS. SUIT BY CATALINA, KNITTED OF ELASTICIZED COTTON AND NYLON, ABOUT $14. AT BEST & CO.; BURDINE'S; HUDSON'S; DAYTON'S.

BRUCE DAVIDSON



ANOTHER NAME FOR A SWEATER?

Windbreakers, great-shirts, Chanelesque jackets, T-shirts—sweaters are dropping all these names this summer. They know what they're talking about, too. Their fashion opinions have never been sounder; their all-around-the-year life, fuller. The big offhand-chenille cover-shirt, *left*, goes from beach to ski slopes with the same poise. For chic in bulk there's the chameleon sweater, page 127, which can commute from a country terrace to a city one, to an air-conditioned restaurant for lunch, and after, perhaps to a theatre matinée. Little sleeveless mohair T-shirts worn under close-knitted, unfuzzed windbreaker sweaters (texture mixing, by the way, is sweater sport now) go with pants or shorts in the country, come to town with a skirt. There's no limiting sweaters, particularly the number a woman needs in her wardrobe. They're too tempting for the sweater buff to think of in any number smaller than a dozen, counting in, of course, those she already owns. If that seems excessive, remember those raw seaside days, the open-car drives, but more important—the names sweaters are dropping, the new rôles they're playing in the summer clothes-life.

Left: Cowled great-shirt of checkered coral chenille, one of the longest pullovers in sweater history, and an envious over-pants look. Sweater of cotton-and-wool, about $45; button earrings; Bergdorf Goodman. Silk pants by Mister Pants, about $20; Miss Bergdorf of Bergdorf Goodman. Great-shirt also Frederick & Nelson. The make-up, summer-beiged, by Estée Lauder. Coiffures, these and next two pages, by Marc of Coiffures Americana. *Right:* Chanelesque jacket-look for a sweater—this, honey-coloured mohair, the brown knitted edging simulating Chanel's famous braid. Like most cardigans this season, it's hip-skipping short. By Famelia, wool-and-nylon, about $16, at Lord & Taylor; Julius Garfinckel.



RAWLINGS

PENN

aNOTHER NAME FOR A SWEATER?

Windbreaker—a new synonym for a sweater. White, with a close, gravelly knitted look, zippered front; worn over a sleeveless T-shirt sweater in the same colour, different texture—white mohair. Windbreaker by Boepple, about $12, of Orlon Sayelle. Mohair and wool T-shirt sweater, by Jane Irwill, about $8. Lambskin belt by Schaffer. All at Lord & Taylor. Sweaters at Halle Bros.; Sakowitz. Chameleon jacket, *right*—sweater that turns rustic in the country, urbane in the city; has bulky, abundant chic. In white-chalk blue, by Lee Herman of Orlon Sayelle, about $35, at Bloomingdale's; L.S. Ayres; I. Magnin. The weightless sunglasses, by May, at Lugene.



THE BOUCHÉ GIRLS

On these four pages: more of the Bouché Girls—Vogue's series of contemporary young beauties sketched by René Bouché (the first three appeared in January 15 Vogue). Bouché's quick hand records the people of his time—their special look, their charm—as truly as the drawings of Charles Dana Gibson recorded the Gibson Girls and their circle. Even more truly, perhaps: for whereas Gibson's beauties all tended to look more or less alike, Bouché's look, as they do in life, completely different from each other. Yet, at any given time, there's apt to be one fashion that catches the liking of all of them. The four young women on these pages are demonstrating one such fashion: long skirts for evenings at home, as a change from pants—the skirts, worn with a variety of good-looking tops. Miss Victoria Fairbanks (opposite) is apt to be "at home" in New York, London, California, or Italy, depending on the family schedule; she is one of three pretty daughters of Mr. and Mrs. Douglas Fairbanks, junior. With her parents, she spent the winter in New York, where she studied music. Señora Mercedes de Kogel, a Venezuelan beauty who lives in New York, is a writer, currently involved in a book about one of her great interests, pre-Columbian archaeology. Mrs. Richard Savitt, a charming, auburn-haired young American, is the former Miss Louise Liberman; she was married last autumn to Richard Savitt, the amateur tennis ace. Mrs. Mario Lobo is Cuban, with marvellous dark eyes, a small figure which she never overbalances with "big" clothes or accessories; everything is always, accurately, in scale—her jewellery, her small, neat alligator handbags. She loves sports clothes—the simpler the better.

Miss Victoria Fairbanks has tawny-brown hair, changeable blue-grey eyes—and a penchant, current among the young, for wearing long evening skirts at home. The skirt here, a narrow fall of white cotton piqué, sashed; about $30. Blouse, of black-and-white printed cotton; about $16. Both, by Robert Sloan. Henri Bendel; Wanamaker's, Phila.; Hutzler's.





Señora Mercedes de Kogel, a Venezuelan beauty, now living in New York, is tiny, black-haired, with very white skin; here, at home in linen. Full skirt printed in pink, black, white; white top, back-buttoned. Skirt, about $45. Top, about $18. Both at Lord & Taylor.



Mrs. Richard Savitt, a charming young American; tall, auburn-haired, she looks marvellous in yellow. Her at-home costume: a sweatery top of yellow silk chiffon, doubled; long skirt of yellow textured silk. Costume, by B. H. Wragge; about $90. Bonwit Teller; I. Magnin.

THE NEW NON-STOP PERFUME LIFE

Perfume is no longer—if it ever was—a part-time thing. Many women move now in a sort of continuous perfumed aura all the time—literally, twenty-four hours a day.
They have not one, but three or four favourite perfumes—changing according to the time of day, the time of year, or simply their own mood at the moment.
Their clothes hang on sachet-covered hangers—made, in a variety of scents, by Mary Chess.
Their sheets are fragrant with a citrus-and-lavender ambience concocted especially for linens; called Baldaquin, it's made in spray form by the famous French linen house, Porthault. The shelves of the linen-closet itself may be lined with a special perfumed paper from France, embedded with pressed flowers; or, its fragrance may come from Shelley Marks's ravishing potpourri, in sachets or pomanders.
Scented flannels—made by Lubin, by Guerlain, by Yvonne Carette, or by Mary Chess—are folded in among the contents of bureau drawers. The Carette flannels are scented with iris or geranium, and are scarlet, as are the Guerlain ones—on the theory that scarlet holds the scent longer. Some women also keep one of these scented flannels in empty suitcases. Drawing rooms can be lightly scented in various ways—a faint, pervasive wisp of fragrance is what's wanted here. One of the newest methods: a slow-burning, perfumed candle from the French perfume house, Rigaud—now available here in two scents, Cyprès (woodsy), and Cythère (flowery); the same two scents also come in aerosol sprays. Other women are devoted to the fresh-smelling pine essence spray made by Elene of Vienna; or to Bayberry Mist; still others, to the Jansen sprays and burning perfumes, from Paris, or to Guerlain's burning perfume, Plantes Marines. Asbestos rings, made by Floris of London, can be slipped around the necks of electric-light bulbs, and perfumed by a few drops of flower essence.
When the lights are switched on in the evening, a delicious waft of Roman Hyacinth, Stephanotis, or Jasmine fills the air. . . . Now, for a quick survey of the scented lives of several perfume addicts among elegant women. Most of them have at least two top favourites, and are apt to dip into others at different times; almost no one is completely committed to one perfume for all times, all seasons.
Miss Victoria Fairbanks (sketched on page 129) wears, in the daytime, a dry, flowery potpourri scent; in the evening she likes a mossy, leafy perfume with fruity overtones. She also loves a heady, pure-rose perfume which she buys in Paris. . . .
Mrs. Richard Savitt wears a classic rose-and-jasmine perfume in the wintertime; in summer, she's apt to wear a lighter, cooler scent with a top note of lily of the valley. She likes English violet soap in her bath, (Continued on page 168)

Mrs. Mario Lobo, a small, dark-eyed beauty, is Cuban; with her husband and children, she now lives in New York. Here, at home, she wears a long evening skirt of orange Dacron-and-cotton poplin, belted in brown patent leather; a white linen blouse. Blouse, about $20; and skirt, about $20, at Lord & Taylor. Blouse, skirt, and belt, at Hutzler's; I. Magnin.

Where the hot wind blows...

Combed from the beach collections, a preview of new looks turning up under this season's sun, including some on the next pages for child beachphiles as well as grownups. *Near right:* Indonesian-dashed chic in this anklé-length beach dress (windblown to knee length, here) that doesn't stop at the sand's edge but comes in for lunch or drinks. Brown geometrics on beige Supima cotton, with large patch pockets and buttons down the back. This dress, by Cabana, about $40, at Henri Bendel; Neiman-Marcus. *Centre:* Cable-knitted sweater taking a deep neck dive over a striped T-shirt; navy-blue zephyr wool with three-quarter sleeves. A white pants natural. Sweater, by McMullen, about $30; Lord & Taylor; Hutzler's. *Far right:* Denim and gingham pairing off here, a beach tunic of blue cotton denim over blue and white cotton gingham pants. Tunic by Shirt Tree, about $7. Pants are by Mister Pants, about $13. Both at Altman's; Joseph Magnin.

JÉRÔME DUCROT



Where the hot wind blows...

Left: Beach dress that's like a nonstop shirt; made of cotton Madras—mustard-coloured. By Claire Smith Golden, about $25; Lord & Taylor; L. S. Ayres. *Right* (from the top): Pink and white cotton bathing suit with the new, softer look; for Peter Pan by Oleg Cassini, $20. Boy's stretchy red terry-cloth trunks (Helanca nylon); a white beach robe of Cannon terry cloth; both by Regal, each $3. Little girl's cotton seersucker blouse by Ship 'n Shore, about $3; her white knitted cotton shorts by Pandora, $3. All at Bonwit Teller. *Next:* A long-stemmed putover (red flowers scattered on white) with red boy shorts. Both by White Stag of Dan River cotton; each, $5. At Altman's. *Next:* A grass-green cotton shirt (collarless and uncuffed) to wear, as here, with leggy pink-and-white cotton gingham pants. Each, $11, at Jax. *Below:* The new non-skimpy two-piece look in blue denim. By Robby Len, teen sizes, $13, at Best & Co. Child's bouclé-knitted bathing suit, brightly striped, of elasticized Orlon-and-cotton by Pandora, $5, at Bonwit Teller. *Facing page:* Straight, slim little beach shift, cropped above the knee, V'd almost to the waist in back. Of blue Cannon terry cloth with a fringe hem; by Jamison, about $23, at Bonwit Teller; Nan Duskin; I. Magnin.

JÉRÔME DUCROT



". . . . talk,
talk, talk. . . .
Just wait till
I get to be
captain of my
space ship.
I'll give an
order. . . .
NO women,
NO telephones. . . ."



SPEAKERS OF THE HOUSE, AND THEIR OPPOSITION—The young man here wears, along with an air of exasperation, a blue striped cotton seersucker suit with collarless, lined jacket; of Stevens fabric; about $11. Cotton broadcloth shirt; about $3. By Imp Originals, in sizes 3 to 6. At Altman's; Hutzler's; I. Magnin. The girls, left to right: first, a blue checked cotton seersucker dress, matching panties. By Gay Sprites; about $9, Best & Co.; Julius Garfinckel. Second: cotton seersucker in all-colours plaid, sleeveless, with a ruffled hem. By Sunny Lee; $6, Saks Fifth Avenue. Third: green plaid with bow sash, full skirt. By Cinderella, of Dan River cotton; about $5 at Saks Fifth Avenue; Hutzler's. All dresses: sizes 3 to 6X.

FRANCES MCLAUGHLIN-GILL

". . . . SO I
SAID
TO CAROLINE,
'I KNOW
YOUR
DADDY
SAID
EVERYONE
SHOULD
BE
FREE,
BUT
WHAT ABOUT
US. . . .
WE'RE FOUR. . . .' "

". . . . well,
I'm GLAD
straight hair's
back in style
. . . now I
don't have to
sit still and
be curled. . . .
I think my
mother's
glad, too. . . ."

". . . . let's
have lunch
tomorrow
after dancing
class. . . .
There's that
place called
the Milk Bar. . . ."



NEW SUMMER CLOTHES-SHAPES— THE "IN" GROUP

Two-in-one shapers with structural news—each does more than one job, and does it in the coolest, prettiest possible way. *Left:* Petticoat that's also a waist-cinch; the cinch of power net made with Lycra; the petticoat, nylon lace over sheer, crisp nylon. By Laros; about $20 at Altman's, L. L. Berger; Neiman-Marcus. *Above:* Waist-cinch designed so that a special brassière can hook to its top-sides for almost total backlessness; garters also attach. By Hollywood Vassarette. Cinch, made with Lycra and Du Pont nylon lace; about $10. Brassière, of Du Pont nylon lace, about $7. At Saks Fifth Avenue. *Right:* Slip that does a brassière's job too—the midriff made with Lycra, the curves of nylon lace; the slip-skirt, nylon tricot. By Perma-Lift, with Talon Zephyr nylon zipper at the side. About $13 at Bloomingdale's, Hudson's; Carson Pirie Scott.

KAREN RADKAI



THE SUMMER SCENE–
SPARKS TO
LIGHT IT



Now showing to advantage, six ways to spark a summer clothes collection—dresses belonging to a tireless, well-mannered breed that has a this-minute quality guaranteed not to wear off for several summers to come. Three are in colour, three in black and white. All six are precise summer day looks; one (on the following page) might waft through a country evening. Above: A streak of white knitted Arnel with a black cashmere cardigan bordered with grosgrain. The sweater has a life of its own, works equally well with a black dress. By Vera Stewart. About $160. Evelyn Byrnes; Harzfeld's; I. Magnin. Opposite page, left to right: In a colour notoriously devastating with a suntan, textured orange silk shift with a sash; lined with silk. By Charles Cooper. About $55. Bonwit Teller; Nan Duskin. Orange linen fitted to a natural waist; unadorned except for a row of ball fringe. By Anne Fogarty, of Moygashel linen. About $40. Saks Fifth Avenue; Hutzler's.



MORE SPARKS OF SUMMER

On this page: A spattering of black on white in one of the most impervious city dresses around; it staves off hot weather wilting—which makes it a champion at suitcase occupancy. By Vera Maxwell of Ban-Lon, warp-knitted fabric of Du Pont nylon. About $90. At Henri Bendel; Julius Garfinckel; Montaldo's. *Opposite page, left to right:* For lunch in the country, red plum-coloured textured cotton with a looped halter back. By Lanz (junior sizes), of Galey & Lord fabric. About $35. Bonwit Teller; Hudson's. City-country dress that looks new because it's black and white and made of cotton, silk, rayon. The belt, 1962 signature, is black patent. By Harold Levine. About $65. Best & Co.; Al Rosenthal.





Switch-hits—
clothes with a
triple-play for time



HORST

Three-way dressing, here, that adapts itself, like clockwork, to the time of day. Line-up: a narrow black dress, sleeveless, bare, to wear under a boxy printed suit. As such, the dress acts as a blouse. For late day, the jacket and skirt can be cast aside, and the sheath operates alone. Left, a bow-necked suit of black and white big-dotted silk surah, worn over the black silk chiffon dress shown at right. By Herbert Sondheim, of Jacques Maisch fabrics; all three, about $200. Hat, far left, by Christian Dior-New York. Hat, nearer left, by Halston (to order). Gloves by Meyers Make. Everything at Bergdorf Goodman. Costume: Rich's; L. S. Ayres; Joseph Magnin. Vendôme pin.

"MR. WINGCOLLAR, DO I REALLY LOOK LIKE THAT?"

By Emily Hahn

The affair started at London Airport, where I was seeing my husband off on a six-weeks' trip. There near the BOAC counter, in the shockingly provincial jumble that serves the Great Wen, we went through the usual routine, weighing his luggage ourselves because nobody else was interested—BOAC works on the honour system. That done, he was ready to go when we were told that take-off would be delayed. We had been presented with a gift, as it were, of an extra half-hour together, and, of course, neither of us was pleased. We had said everything already and had no more conversation. The customary argument ensued. My husband tried to persuade me to go away, but I refused on the ground that the plane might be further delayed, possibly overnight, and then he'd be stranded with no means to get home. I won the argument, but what was I to do with my victory? The bar was closed. All chairs were occupied, so we couldn't sit around and read newspapers. At last my jaded eye lit on a little structure like a moveable room, or house, where you put money into a slot and have your picture taken. I had my picture taken. My husband wouldn't play, but it didn't matter. In due course a strip of four damp prints came out of the machinery, snaking silently into a little cup. I grabbed it eagerly and got the shock of my life: I had never before realized how unattractive I am. In the photographs I was wearing a rueful smirk, and there were puffy bags under my eyes. I asked my husband, "Do I really look like that?"

He was busy, with no time for foolishness. An announcement was coming over the faulty loudspeaker, which could have been—and in fact was—about his flight, now ready. He looked at his watch, said absently, "The camera never lies, darling," kissed me on the cheek and went off to Angola. I did not, after all, return home. Instead I went straight in to London, to the first beauty salon I could think of, and there asked the young duchess behind the cosmetics counter, "Where can one have one's face lifted?"

At first she pretended not to understand me. She offered me creams, lotions, and wrinkle-eradicators in pretty jars, but I waved them away. I said, "All that's no use. I need drastic measures. I need the knife."

Finally, after consulting with a taller, grander duchess behind another counter, she brought back a card and handed it over, saying, "This gentleman sometimes obliges our clients, Madam. He's quite safe, I understand."

His name was Mr. Wingcollar—surgeons in England are not addressed as "Doctor" unless they have extra degrees—and his office was in Harley Street. I telephoned and found out that I could see him right away. In his tall, distinguished consulting room, tall, distinguished Mr. Wingcollar sat at a desk and said, "What can I do for you?"

I gestured toward my face. "Need you ask?" I demanded. "Look at my eyes. Just look at the pouches. Can anything be done about them?" For added emphasis I pulled the airport pictures out of my bag and showed them to him. He studied them, nodding grimly, then asked me to follow him into a smaller room, where he looked carefully at my eyes—my real eyes—under a brilliant light. He said, "Mmm, yes. It would be quite a simple operation, really. There are fatty pads here that can be removed."

Fatty pads! I might have known it would be something revolting like that. I have never loathed myself so much. "Could it be done now?" I asked. He laughed at me indulgently.

"Not in quite such a hurry, I fear. Shall we say Monday morning? Do not eat breakfast, and come here at ten o'clock, bringing with you some night things. You'd better stay in a nursing home I know of for a night or two; most ladies prefer to remain away from home while the bandages are on. Provide yourself with a pair of dark glasses as well. You'll have to wear them until the stitches come out."

I nodded to all this. Mr. Wingcollar named his fee; a stiff one, but I didn't wince. He wrote the data in his engagement book, and then I stood up to go. This seemed to surprise him. He said, "Is that all you wish to ask me about it?"

"What else ought I to ask?"

"Well, for one thing, most ladies want to know if it will hurt. I can assure you that it won't be too bad. You'll be under during the operation. Of course, for a day or so you won't be able to read, and that's rather boring."

Naturally I was willing to observe the proper conventions *(Continued on page 165)*

SHIRT-SLEEVE DIPLOMACY FOR THE SUIT LIFE

More substantial than a dress, easier than a suit—and there's news in the shirt-sleeve jacket, the shirt-tail slits. Pale pink, looking very new with a clincher in tomato-red; marvellous for summer days in town, for country weekends. By Maurice Rentner in a light, ribbed cotton; about $145. Marvella earrings. Both at Bonwit Teller. Suit, also at Gus Mayer; Dayton's; Battelstein's. Coiffure by Antoine Salon. Petal-pink lipstick: Germaine Monteil's Cherry Blossom.

PENN

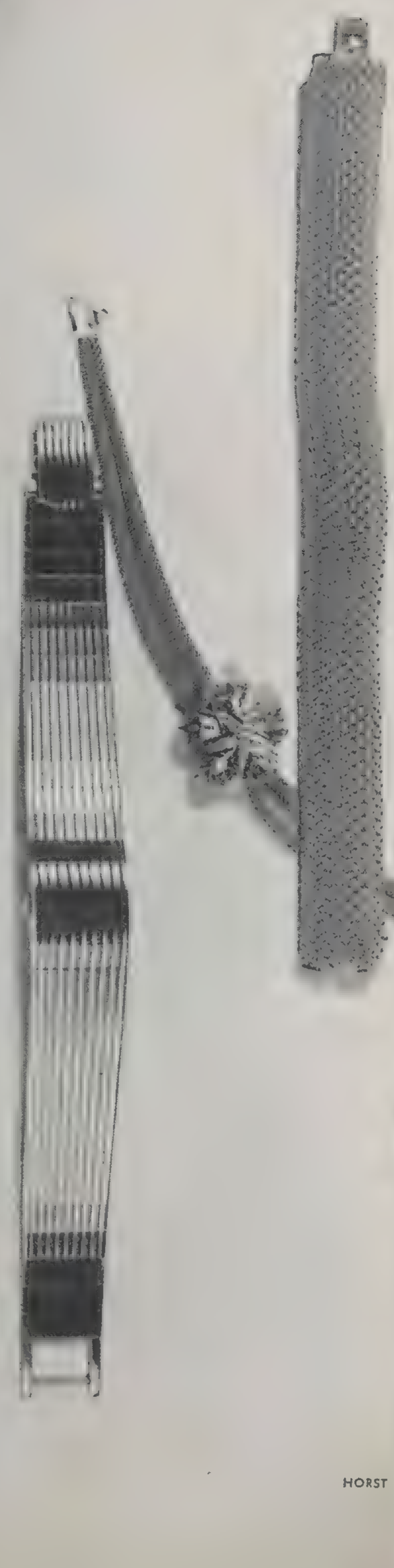






NEW JEWEL GAME—FIND THE TIME

Five watches, here, travelling incognito under cover of dazzling bracelets in timeless new designs. In each case, the flick of a hinged lid reveals the watch's face. (All these watches, open-faced, plus more details, on page 50 .) Above, diamonds round and pear-shaped, forming the band and the domed lid; all, set in platinum. By Piaget, at Tiffany. At right, a tailored bracelet of fluted gold with contoured lid. By Patek Philippe; at Tiffany. Second, a gold snake-chain band, watched-over by a star-shaped cluster of diamonds. By Longines-Wittnauer; at Tourneau. Third, gold chain-mail with almost invisible lid. By Concord; at Tiffany. Fourth, flat gold mesh, the lid a diamond-set bow. By Omega; at Tiffany.



NEWS OF THE WHITE-TIE SASH; WATERCOLOUR CHIFFON. A long evening dress with a Watteau kind of dreaminess—sky-blue chiffon, the skirt greened by a top layer of yellow, with the news of a white satin sash. By Sarmi, Bianchini silk chiffon; Henri Bendel; Nan Duskin; I. Magnin. Cartier jewellery. Coiffure: Enrico Caruso. Flight-Time Red lipstick, turquoise eye shadow, by Tussy.

BERT STERN

HORST

VOGUE'S FASHIONS *in* LIVING

THE COLLECTOR'S BATH

What's new to go in it

One hundred and one years ago President Fillmore, over great opposition, collected for the White House its first bathroom. A rather clinical affair was that one, and so, for many years, were most American bathrooms in the era when plumbing and porcelain were considered beauties in their own right. Now, with the colour-schemed bathroom firmly established as part of the *modus vivendi*, there's a happy side-issue for collectors. Towels, for instance. Although towels are for taking in quantity to the beach and for singing and dancing in—Phyllis Newman wears one exclusively throughout *Subways Are For Sleeping* (her towel: frosty blue, $3.98), what towels are most emphatically for is collecting for the bathroom. Proceeding along a rack, looped through a ring, or arranged in an orderly macédoine of pattern and colour on shelves or on a bench, towels can spark the bathroom. Especially if they're cleverly scrambled. A blend of solids, stripes, and prints—solid colour bath towels, floral-printed face towels, fringed and striped fingertip towels, for instance, might be far more dashing than a bunch of look-alikes. . . . Especially if they're in the assertive, new-to-the-bath colours that the towelmakers are coming up with—greens the shade of a forest floor, ruddy oranges, sizzling pinks, clear yellows, strong blues, pale shades with the clarity of sherbet. . . . Especially if the towels are livened with details—monogram, appliqué, or embroidery. Léron, the Fifth Avenue shop that takes its linens very seriously, appliqués a scallop of embroidery at a towel's hem in tones to match the embroidered monogram above; appliqués narrow ribbons of fine batiste to form monograms and borders; appliqués block-letter monograms in white on dark towels.

What's also to collect for the bathroom, inventively, are spouts, towel bars, soap dishes. Sherle Wagner, the Fifty-seventh Street shop that takes its bathrooms as seriously as Léron does its linens, has added to its collection of gold-plated and brass fixtures some pewter ones that we see as particularly enchanting set against black slate washstands. . . . At Saks Fifth Avenue's bath shop, a set designed by Marion Wieder simulates bamboo for the mirrored medicine cabinet frame, the washstand legs. . . . Vincent Lippe, whose bath fillips are shipped to stores all over the country, has some nice fake tortoise-shell pieces, an oval basket, towel rings attached to square plaques, ashtrays, soap dishes, tissue boxes, toothbrush cups, all of which we see as especially dashing with the new yellow and persimmon towels. . . . And speaking of how we see things, we see the bathroom expanding as a room, encompassing storage purposes that once were the province of the bedroom and the upstairs hall. Proof, perhaps, of this pudding is that bathroom designers are now becoming closet designers, and Saks Fifth Avenue's bath shop has now added as its immediate neighbour Saks Fifth Avenue's closet shop. . . .

Office, workroom, and bath "There are many," said Horace, in Latin, several years B. C., "who recite their writings while bathing; the closeness of the place gives melody to the voice." In Howard Perry Rothberg's bath-dressing room, *opposite*, a built-in stereo set-up provides the melody, and Mr. Rothberg, an interior designer, can not only recite his writings but write them, too. The Queen Anne table and chair, with telephone and writing paraphernalia, form one of the several working sections of his New York brownstone. A man whose idea machinery rarely takes a break, Mr. Rothberg can take a leisurely shower in a stall off to the left, and leisurely dress, from closets to the right (here unseen), without inspiration going astray on its way to paper. Overhead, through squares of stained glass, splash sun and moon rays; even on a grey day colours and patterns are reflected against painted-white cypress walls, the white ceramic tile floor with the Somali leopard rug. The magnificent marble washstand has gold-plated legs, gold-plated faucets. Not a devotee, indeed a disapprover of towel racks, Mr. Rothberg keeps fresh towels on the ready, some on a small Directoire bench—in this photograph, Fieldcrest towels in new colours, Bittergreen and Curry; Bloomingdale's. On the washstand, Madeira Bouquet, a Fieldcrest print; Altman's. *(Continued)*

JOHN STEWART

THE COLLECTOR'S BATH Continued









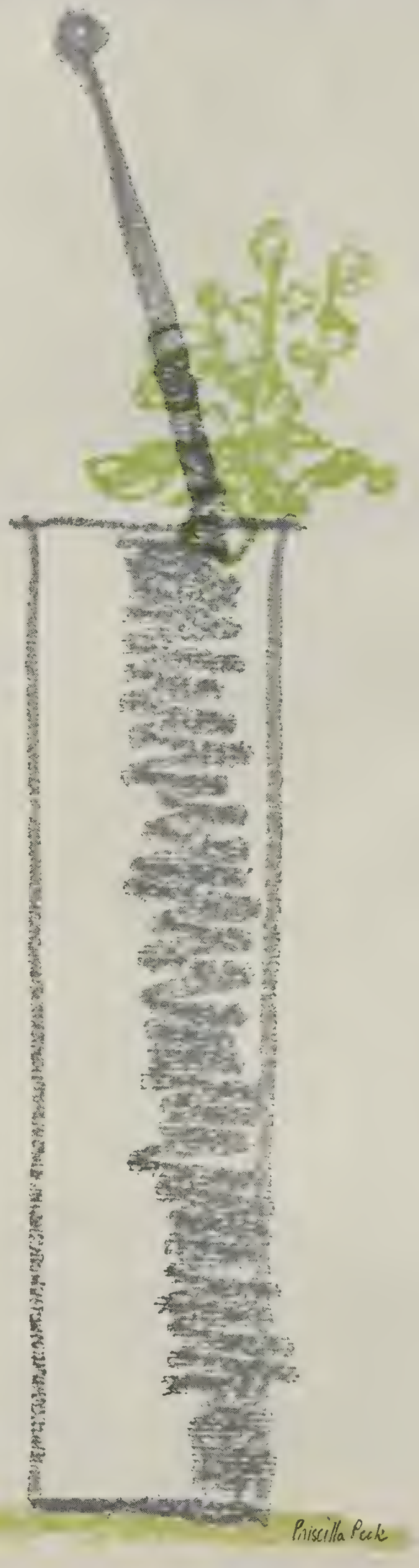
Like his own bathroom, shown a couple of pages back, Howard Perry Rothberg's guest bathroom is a splash of collected joys that range from a great plunge tub, made of beige and white marble cut for Mr. Rothberg in Italy, to the small jars on it, made of terra-cotta cigars, which often shelter pennies. To the right (not shown here) a vast mirrored wall by Carolina Mirror Company visually enlarges the room, sends back reflections of dark oak panelling and gold-plated Sherle Wagner fixtures. The towels Mr. Rothberg has collected here on his tub are by Wamsutta: Paisley, named for the design of its ribbon-like border, and Shah's Gold, a solid repeat of the border's colour. The names of some other worthy new terry-cloth collectibles follow here:

Far left, Cannon's Song of the Islands, an orange-red-pink floral shown with a friendly solid orange called Orange Ice; Altman's. (Pale yellow Givenchy soap to go with the towels; Altman's. French Baroque tiles; Three Centuries Antiques.) *Straight above* on a bogus-straw pottery towel rack (this at Leigh Hammond): Heart Strings, toned-down turquoise-to-olive stripes with Bronze Olive, a compatible solid; by Martex, at Macy's.

JOHN STEWART

"WHAT SHALL WE HAVE FOR DINNER?"

ANSWERS FOR THE NEXT THREE MONTHS BY TWO FOOD EXPERTS



What's planned here has as its objective both quick uncomplicated refreshment for the heat-stricken palate and the summer-saving of a hostess. Ninety days' worth of never-quite-this-way-before menus. Some especially worthy American wines to try with them. Eight pre-meal and post-meal drinks with character. The programmers: Tatiana McKenna, Vogue's Food Editor and an accomplished summertime, wintertime, all-the-time hostess; and André Surmain, whose small, elegant, Parisian-style New York restaurant called Lutèce, Paris's maiden name, has an extraordinary reputation for excellence in the presentation of French food.

8 COOLERS TO START WITH ALL STARTING WITH GIN

Juniper goes with June, July, and August, and gin, which draws much of its zing from juniper, goes into champion summer drinks. First invented and sold in Holland in the seventeenth century as a medicine, gin now comes in formulas that are pretty much secret as to ingredients but pretty well-known as to staying power—one popular brand, for instance, relies on a recipe Mr. Alexander Gordon arrived at in London nearly two hundred years ago. Mr. Gordon's name and his recipe still survive. Here are some ways with an old restorative.

CLASSICS WITH A TWIST

GIMLET

1½ jiggers gin

½ jigger of Rose's unsweetened lime juice

Lime

Serve in an old-fashioned glass over shaved ice. Decorate with a half slice of fresh lime.

BRONX

1½ ounces gin

½ ounce orange juice

½ ounce dry French vermouth

Shake well with lots of shaved ice and strain into a chilled cocktail glass.

GIN SOUTH SIDE

1 jigger gin

½ teaspoon sugar

Juice of half lime

Sprigs of mint

Crush mint with the sugar in a mixing glass with a muddler. Add ice and the ingredients and shake well. Serve in a tall glass. Decorate with more sprigs of mint.

GIN AND CAMPARI

1½ jiggers gin

½ jigger Campari bitters

Lemon peel

Pour into an old-fashioned cocktail glass over cracked ice. Add a twist of lemon peel.

SURMAIN INVENTIONS

GIN BREEZE

For two

1 can frozen pineapple chunks

2 jiggers gin

2 full teaspoons anise (Pernod or Ricard)

Place the ingredients in a blender with shaved ice. Blend until very smooth. Pour into a large-stemmed glass and serve with a spoon and a straw.

ROSE DE LUTÈCE

½ egg white

Juice ¼ lemon

1 teaspoon grenadine

1 jigger gin

2 fresh strawberries, medium

Place all ingredients except the strawberries in a shaker with ice and shake well. Strain into a wineglass. Add the two strawberries. Place a rose petal on top, if you want.

GIN-GIN

1 jigger gin

Dash of bitters

Ginger ale

Shaved ice

Fill an old-fashioned glass with shaved ice. Pour in the jigger of gin, the dash of bitters, and fill with ginger ale.

TÊTE-À-TÊTE

An after-dinner drink

1 jigger gin

1 jigger kümmel

Shake with ice, then strain into tall thin glass.



35 SUMMER MENUS

21 BY TATIANA McKENNA

Three meals—for cooking on top of the stove

LUNCHEON

Jellied tomato soup

Veal scallopine with prosciutto

scallopines rolled with slices of prosciutto around bread crumbs, minced mushrooms, green onions, and a pinch of thyme; sautéed with stock, white wine, cream.

Green pepper salad

Italian bread

Coeur à la crême

individual cream cheese hearts with fresh strawberry sauce.

Wine: Louis M. Martini Mountain Folle Blanche

Two dinners

Salade Niçoise

quartered hard-boiled eggs, tuna fish, quartered tomatoes, anchovy fillets, black olives, on lettuce with oil and vinegar and strips of pimiento plus a good whiff of garlic.

Jellied lamb chops

pan broiled in tarragon jelly.

Hot parsley string beans Julienne

Hot baby croissants

Peach shortcake

Wine: Almadén Grenache Rosé

Green tomatoes Vermontaise

thick sliced green tomatoes dipped in milk and flour, fried in hot butter, served with a cream sauce with lots of fresh basil.

Sautéed chicken livers

Romaine salad with lemon and oil dressing

Hot butter gems

Blueberry fool

puréed blueberries mixed with whipped cream

Wine: Grignolino Special Selection Cucamonga Winery

Three oven meals, prepared ahead for hot days

COLD DINNER

Cold cream of lettuce soup

lettuce stewed in butter with leaves of spinach, parsley, chicken broth, seasoning, and cream.

Cold boeuf à la mode

String beans, tomato, Italian onion salad

Garlic French bread

Port-du-Salut cheese

Nectarines and strawberries

poached in rosé wine with vanilla bean and sugar.

Ladyfingers

Wine: Inglenook Cabernet Sauvignon

COLD LUNCHEON—OUT-OF-DOORS OR ON A TERRACE

Hors d'oeuvres

French bread and sweet butter

Cold veal and ham pies

veal and ham stuffed with ground veal and ham, truffles, baked in puff pastry.

Oak leaf lettuce and chicory salad

with Italian onion and sliced cooked potato, oil and vinegar dressing.

French bread

Reblochon cheese

Fresh raspberries with sour cream

Angel food cake

Wine: Louis M. Martini Mountain Barbera

BUFFET LUNCHEON—WHEN OLDER CHILDREN ARE PART OF THE PARTY

Tomato and mushroom purée

sprinkled with dill, served hot or cold depending on the weather.

Toast strips with grated Parmesan cheese

Ham in pastry

boned ham baked in puff pastry with wine jelly.

Cauliflower salad

Fresh corn kernels

Sally Lunn

macédoine of blueberries, peaches, plums topped with sugar and Grand Marnier.

Crisp sugar cookies

Wine: Wente Bros. Pinot Chardonnay

Seven for a weekend

FRIDAY NIGHT DINNER

Jellied chicken consommé

with chives, julienne of celery, diced tomatoes.

Cold poached salmon

poached in court bouillon with herbs and white wine; if the evening is cool, Hot Salmon Mousse.

Cold asparagus vinaigrette

Corn sticks

Fresh plum tart

Wine: Beaulieu Vineyard Beauclair

SATURDAY LUNCHEON

Cold curried cream of pea soup

Cold roast chicken tarragon

served with chopped aspic and watercress.

Rice salad

with lemon and oil dressing, chopped mint, romaine, and tomato wedges.

Continued on next page



"WHAT SHALL WE HAVE FOR DINNER?" Continued

Hot biscuits
Bowl of fresh fruit
Wine: Paul Masson Emerald Dry

SATURDAY NIGHT BUFFET DINNER

Cranshaw melon
with sprigs of mint and wedges of lime.

Cold terrine of beef in jelly
roasted, sliced, in an oval terrine with a julienne of celery, carrots, small artichoke hearts; pan juices flavoured with Madeira, jellied.

Lentil salad
Small pickled beets
French bread
Strawberry soufflé with rum
Wine: Beaulieu Vineyard Burgundy (with beef)
Great Western Brut Special Champagne (with dessert)

SUNDAY LUNCHEON BUFFET—CHILDREN AMONG THE GUESTS

Vichyssoise
served in a bowl set in ice, with a ladle in it, cups around it.

Cold roast turkey
garnish with spiced peaches.

Assorted breads
Little tubs of butter
Caesar salad
Assorted cheeses and crackers
Cherry ice cream
on slices of pound cake, fresh cherries on top.
Wine: Bowle: Strawberries marinated overnight with sugar and Widmer's Rhine Wine; Widmer's Brut Champagne added just before serving.

SUNDAY DINNER ON A TERRACE

Cold beet soup
beef broth and beef juice, half and half, with chopped beets, chopped cucumbers, dill, and sour cream well mixed into the soup.

Roast veal
basted with white wine and butter; and roasted with onions, carrots, celery.

Little potato balls
Artichoke bottoms
filled with broccoli purée, pinch of nutmeg

Melba toast
Vanilla ice cream with raspberry sauce
Wine: Almadén Chenin Blanc

FAMILY LUNCHEON

Casserole ot asparagus and mushrooms
hard-boiled eggs halved, blanched asparagus tips, whole sautéed mushroom caps in a cream sauce made with a little onion—browned in a hot oven.

Popovers
Butter and grape jelly
Ambrosia
Walnut cookies
Wine: Louis M. Martini Mountain Chianti

LUNCHEON FOR FOUR

Risotto with lobster
cooked lobster meat, onion, diced seeded tomatoes, saffron, clam broth, white wine, rice.

Toasted croutons
Mixed green salad
Pineapple fritters
pineapple chunks marinated in kirsch, mixed with batter, deep fried, sprinkled with sugar.
Wine: Charles Krug Rhine Wine

Two dinners

Eggplant caviar
baked eggplant, mashed with stewed tomatoes, lemon, minced onion, olive oil.

Buttered sliced pumpernickel
Chicken fondue
steamed in butter with minced onion, then simmered in cream with diced white button mushrooms, seeded tomatoes, and finished with a dash of brandy.

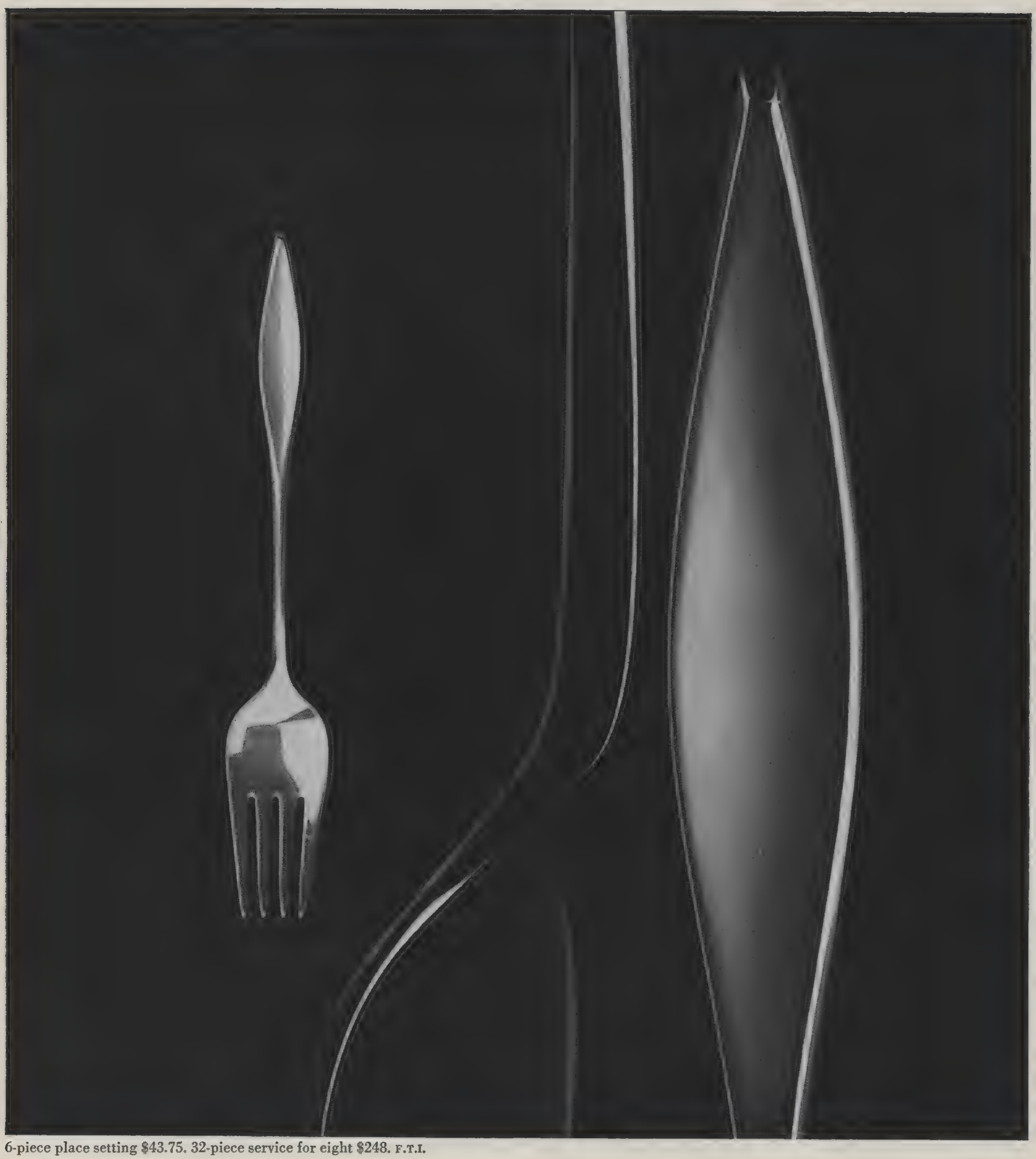
Buttered noodles
Buttered cucumbers
French bread
Zabaglione
Wine: Wente Bros. Dry Semillon

Cold Roumanian Artichokes
small artichokes, quartered, cleaned, fried in oil with rounds of onion, simmered with diced tomatoes, garlic, lemon peel, white wine; sprinkled with dill.

Black bread with sweet butter
Cold roast duckling
Creamed baby peas
Peach gelatine ring
filled with slivered almonds, white cherries; served with whipped cream.
Wine: Inglenook Charbono

Continued on page 169

Priscilla Peck



6-piece place setting $43.75. 32-piece service for eight $248. F.T.I.

The Lark

Reed & Barton, the fairest sterling in the land

For nearest store and booklet on this and 15 other Reed & Barton solid silver patterns, write Reed & Barton, Dept. V62, Taunton, Mass.



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the Relax-A-cizor way!

"HELLO, NATALIE WOOD!"

Continued from page 91

AR: Does her old man just sit and take this, obtuse as he is—or was that the other picture?

LK: Her father follows the doctor's advice and sends her to Wichita (spelled Topeka).

AR: Things *have* changed. It used to be the cavalry to the rescue. Now it's Menninger's.

LK: In two-and-a-half years, Natalie is discharged by her analyst, is able to face Warren and the Italian waitress he married and with whom he now lives on the ranch he was going to bring Natalie to.

AR: Oh, this *is* exciting. What happens then?

LK: Natalie's won. She's able to go off to marry a patient she'd met in Wichita, not looking for "happiness" in the old way as with Warren—but for a good life.

AR: And it all came about because of mother's mania of wanting to keep her child forever a baby?

LK: That's why my pollsters identify.

AR (sighing): I guess there'll always be a mother. If it isn't Bill Inge's, it's Tennessee Williams', or Eugene O'Neill's.

LK: They didn't get to be great playwrights by overlooking universal identification.

AR: Natalie's current assignment, *Gypsy*—they'll have a job bringing their identifications to *that* rôle.

LK: They'll find a way. Or maybe it won't matter, now that the young star is established at twenty-three as the voice of her generation—at $250,000 a picture.

AR: Say, is this girl so esteemed by her contemporaries that nobody knocks her but an old observer like me?

LK (cautiously): A few of the neighbours didn't like her performance in *West Side*. They thought she was rather wooden.

AR: Thank goodness Hollywood hasn't changed that much.

LK: But her young defenders blame this on casting. Natalie, they insist, is much too sophisticated to play a virgin—a Puerto Rican virgin, at that. They feel she served her apprenticeship playing those minority types. They want her to be Natalie the Star, because she's like the kid next door.

AR: If Natalie Wood is like the kid next door, all I can say is that those pollsters of yours live in a very unusual neighbourhood.

LK: Look. Be honest. In her age bracket there's no one who can touch her. The leads in *Rebel, Splendor, West Side, Gypsy*.... You know what impresses me the most about her?

AR: She's like your daughter.

LK: Her devotion to her work.

AR: It impresses her *Gypsy* director Mervyn LeRoy, too, come to think of it. He says she knocks herself out—on the script, her costumes, the sets, the people around her, everything that concerns her.

LK: I recall her saying how they overcame a story problem in *Gypsy*.

AR: It's my impression that writers overcome story problems.

LK: I wasn't there, so I can only tell you what she told me about the situation where in the *Gypsy* script June Havoc, Gypsy's younger sister, suddenly disappears and nothing is heard from her again.

AR: Oh, I know *that* one. It was because June's own play and book pick up at this point and June didn't want to dissipate their dramatic worth by having the material used first in *Gypsy*.

LK: Natalie said they licked it and she seemed joyous she was able to participate in its solution. So, as Mervyn says, she *is* concerning herself with the whole production, as most good stars should.

AR: I'll take this up tomorrow with the Writers Guild.

LK: This New Natalie, so to speak, must date from the time Elia Kazan directed her in *Splendor*.

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AR: That was quite a little speech she made to us about how much she learned from Kazan, wasn't it? Or was she being so sophisticatedly tactful, she conned me into believing she meant it?

LK: Of course she meant it. All actresses react with the same enthusiasm under Mr. Kazan's careful, thoughtful, compassionate direction.

AR: As our old friend Nick Ray said: "Kazan is the best actor's director of our time."

LK: She's very aware of it. She loved shooting with Kazan on the make-shift, cramped New York stages. She loved overcoming the obstacles a company always faces away from the technical brilliance of Hollywood where everything is ready for you, everything works by the snap of a finger.

AR: She said the whole company worried because the camera couldn't be got into position to deliver a certain effect Kazan wanted. But she felt the final result was better, more imaginative, because they had to invent, to create. Battling the rigours of making movies in Manhattan and on improvised locations was a new experience for her.

LK: She's learning—

AR: You can see it in her excitement at being directed by Kazan—

LK: Her knowing there's much, much more she can learn to develop her hidden skills—

AR: Even the fact that she told a reporter, when asked how she felt about losing the Oscar to Sophia Loren, "There'll be another day."

LK: Mervyn is benefitting from all this which, he says, is new in Natalie. He admits she's the hottest star, publicity-wise, since he directed Vivien Leigh in *Waterloo Bridge*.

AR: Star, star, star. Twinkle, little one. How do you think she feels about her growing status?

LK: She seems to take it very calmly. She says she grew up on movie sets—and she's still on them. Nothing's changed.

AR: I'll bet she's more comfortable in her star-bungalow, with Mart, her male secretary, handy to grab the phone, serve the soup, and drive the car than she was before stardom.

LK: What she says is, she doesn't feel any different emotionally.

AR: Is that why she raised such a fuss on the set of *Gypsy* to make sure that her portable dressing room was exactly the same size and furnished as well as Rosalind Russell's? And got it?

LK: She wouldn't be human if she didn't become victim to all the clichés that surround a star—the small appurtenances which reflect the regality of that position.

AR: That's one of the wonderful things about being a star. They never mature enough to be blasé about the excitement they create—or, to be nasty, that's manufactured for them.

LK: I suppose you're skeptical about her alleged feelings about her mother?

AR: As a mother, aren't you?

LK: Well, everybody—just everybody—has pointed out to her the similarity between her rôle as Gypsy Rose Lee in *Gypsy* and her own actress-childhood, with a so-called stage mother. All she does is deny that her mother was the usual stage mother. Her mother, you see, wasn't a frustrated actress like Gypsy's mother. Natalie said *external* things in the rôle reminded her of her childhood, like trying to be any age the casting director was looking for, or the part required.

AR: Now that you've mentioned "external," she does give a a great performance as an extrovert.

LK: That's no act. When she relaxes, she's as bubbly and young and giggly as a teenager.

AR: I do believe she's having a helluva good time.

LK: She practically insisted she's

(Continued on page 168)

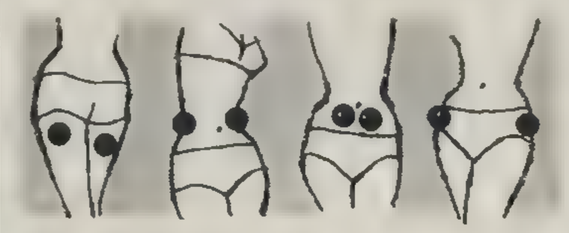
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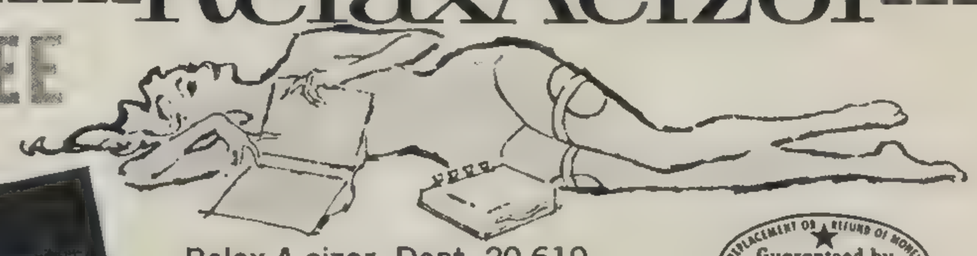


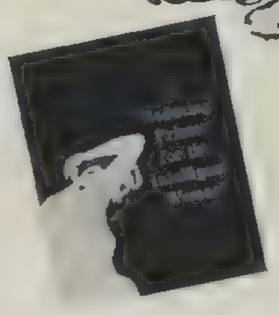
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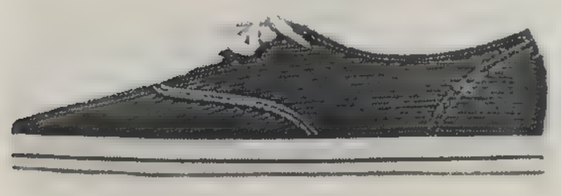
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THE MAUGHAM EXPLOSION

Continued from page 120

that I planned to watch carefully.

In spite of the rising jangle of nerves, I managed that afternoon to penetrate the back rooms of Sotheby's, a tangle of many levels and no apparent logic, with death-trap stairs cropping up in unexpected places—most of them stacked with rolled-up rugs ultimately destined for the sale room; long-inhabited offices the size of piano crates; and everywhere a clutter of objects ranging from the ill-assorted fragments of a tea set to neatly binned and numbered paintings. What seems like the bottom of the building is actually a wine cellar built in 1744, which is, by coincidence, the year Sotheby's began in another part of London. Below the cellar (which still *looks* like a wine cellar and has, as a matter of fact, a very salubrious atmosphere for paintings and works of art), the deepest reaches of the foundation belong to the sixteenth-century stables of the Black Horse Inn.

From an irregular cube of an office situated in a locale that I, for one, will never be able to disclose, Mrs. Carmen Gronau controls the old masters aspect of Sotheby's. Among the nine directors she is the only woman, and by the latest count there is only one other woman in the world (Miss Mary Vandergrift of New York's Parke-Bernet) whose sway in the art world is comparable. Her manner is mild, direct, and only gently indicative of the enormous amount of hard work and expertise that goes into a year of screening old masters and old master drawings at Sotheby's. What comes out—besides three or four "important" sales and a number of "ordinary" sales—is a possible one or two first-rate paintings in the course of twelve months. An "ordinary" sale realizes perhaps £8000 to £15,000; involves, probably, an accumulation of owners, which constitutes more personal dealing, more catalogue details, more everything, but is, in Mrs. Gronau's words, "the regular day-to-day work." Old master sales include everything up to 1800, and they occur regularly, a fact, among others, that sets the London market apart from Continental markets. In Paris, for instance, such sales are sporadic; there are no big auction houses, and government auctioneers hire the premises for sales on a sometime basis. (This was one of the first of many inklings I got that the pride of the London auctioneer is special and stirring; it also fills the atmosphere of sale rooms like Christies and Sotheby's with an irresistible blend of affectionate knowledge and commercialism at least as stimulating as it is crass.)

Daily, old masters and other works of art are brought to the Sotheby counter, a basement den shaded by a row of green silk-shaded lamps and staffed mainly by girls who are young, serious, and in one way or another alluring. ("Were you looking for Felicity?" is the way the intramural conversation goes.) Whatever the trove, the appropriate Sotheby expert or his second is asked to have a look at it. For old masters, at any rate, nothing salable at less than £25 to £30 is accepted for consignment since the processing costs close to that sum. Mrs. Gronau acknowledged, under pressure, that there were many eccentrics; that once, very early in her own career, she had been abnormally suspicious of an exceedingly shabby man who blandly inquired whether she would be interested in a collection of old masters drawings that included Tiepolo, Ghirlandaio, and other stellar names. Fortunately, she avoided a flat no and landed a famous collection.

The undeniable excitement of the English market is that "things do turn up." In eighteenth-century England, the golden age of collecting, even younger sons went on the grand tour and were apt to buy paintings which were dispersed in time by inheritance, little known and much cherished, though they were taken for granted in the families who owned them. Exceptional pictures have been known to emerge from the austerity of a small vicarage. Certainly the most dramatic find in recent years was the Franz Hals "Portrait of a Cavalier," an unrecorded painting of the first rank that had been exhibited only once at a provincial English gallery. It sold last season for £182,000.

Record prices, Mrs. Gronau feels, are apt to be set in London rather than in New York since London gets both the American and Continental bidding. What sets Sotheby's apart, and on top, is the fact that not just the main attractions but the vast majority of pictures in any one sale score peak prices.

As the pre-Maugham afternoon pressed on, I found myself distressfully susceptible to the Sotheby tension. The place was riddled with the daily press, radio interviewers with portable mikes ("What do you think of these pictures, madam?"), and TV men with serpentine wiring and other paraphernalia they were preparing to install for the evening. Stanley Clark reeled off a list of the ambassadors expected and maybe Noel Coward, maybe not.

I thought there might be a haven of calm in the office of Sotheby's oldest employee, a Mr. Wilder, who is generally described as Pickwickian in spite of the fact that he is quite obviously Dr. Doolittle. True I did not see a push-me-pull-you, but his own preference in collecting veers to Constable and the East Anglian painters, all of whom took to animals. Part of his collection stood on the shelves of his office. A surprising early Constable, very wooded and thickety in the background, but characteristic in the foreground. It was painted in the Lake District, and although Wilder spotted it first, its authenticity has since been vouched for by experts on both sides of the Atlantic. A woolly little dog painted by Whistler, presumably because it belonged to his friend, J. R. Reid.

Modest, quiet, with a high rise of grizzled hair, and spectacles mended with black tape, Mr. Wilder has a conversational style interwoven with a good many "mmmms" and "yess . . . yeses," in the midst of which he reluctantly makes concrete statements: "I started as a clerk [pronounced clark]. . . . Mmmm . . . Mmmm. . . . Nowadays you find rich men's sons starting as porters. It didn't use to be that way. Mmmmm."

An American visitor came in with a volume of prints, Wilder's specialty, and he excused himself to look at it. The American was a man of voluble facts and one question, "How good is it?"

"Well, it's a very good one," said Mr. Wilder. "It might not be as good as the very best one." Slowly but very surely, he allowed

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"MR. WINGCOLLAR"

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and ask the right questions, but they didn't really interest me. The only thing I could give attention to was next Monday morning and what followed. After next Monday, at the very latest on Wednesday or Thursday, when the bandages came off and the stitches came out, I would be young again, young and beautiful. In my dark spectacles I would look like a movie star. Obediently I said, "What else do ladies ask?" but I was still, in my thoughts, travelling my own road. A disturbing speculation had cropped up: did I actually *want* to be young and beautiful? How would it feel? Might it not be fatiguing, to keep up with the standard set by a new face? I quashed this idea, and concentrated on Mr. Wingcollar.

"You might wish to know if it will show," he was saying. "I admit that it *will* show for a bit. Though the scars fade in time, at first they will be visible; a line of fine red stitching above and below each eye." He smiled at me in a manly, honest manner. I interrupted sharply, "Above the eye? Why above? My—my fatty pads are underneath."

"Ah yes, but one pulls down the skin from above as well as up from below." He made a graphic gesture. Perhaps it was too graphic. He did not have to prompt me, now. I said, "What else do other women ask you?"

"They ask if it will last," said Mr. Wingcollar. I waited for him to continue, but for once he did not expatiate, so I needled him. "Well, will it last?"

"Fairly well," he said reassuringly. "It will last *your* lifetime, at any rate. It's a simple operation, as I said, not like the all-over complete face-lift." His eyes took on a far-away expression; he seemed to be brooding over some past experiment which had not been wholly triumphant for Science. There was a slight pause before he added, "After five or six years, the complete face-lift tends to slip."

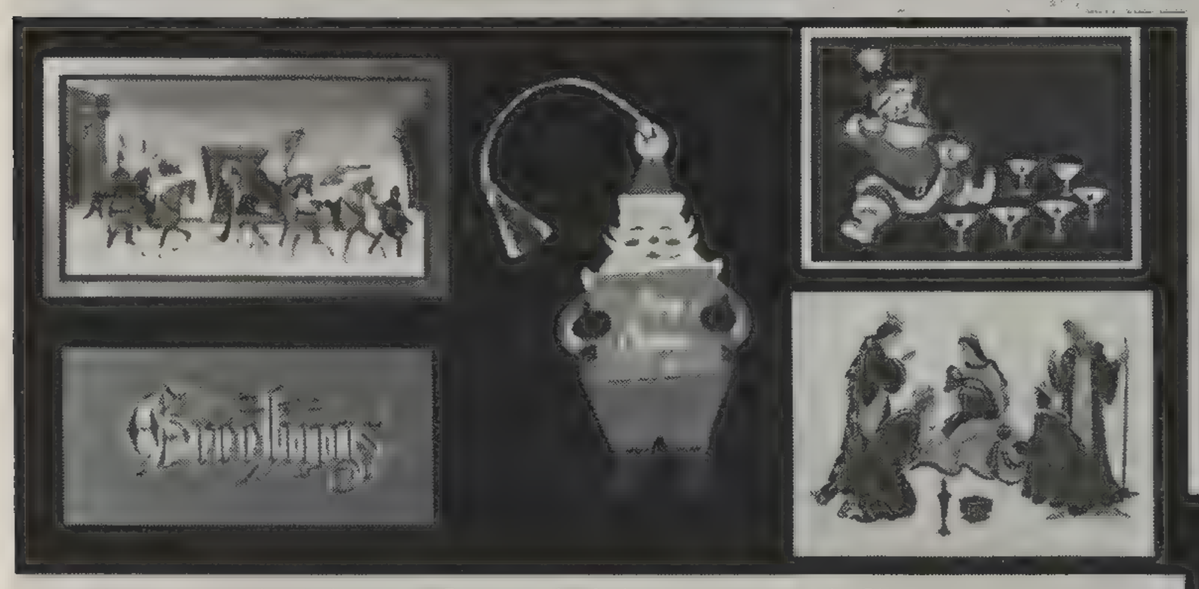
"Tends to slip," I repeated musingly. Certainly Mr. Wingcollar had a gift for words. Like "fatty pads," these stuck in the mind. For a moment or two I stood there on the threshold. I was thinking. Ultimately I thanked Mr. Wingcollar and shook hands with him, and went away, still thinking. "Tends to slip . . . tends to slip. . . ." Say what you will, it is not a pretty phrase.

Out of nowhere there popped into my head the long-forgotten thought of my friend Annabel. Annabel was a good-looking girl with an aquiline cast of countenance—not really aquiline, not beaky like an eagle, but with a thin straight nose. She was married to a man she somewhat anxiously adored, and one evening, when he casually admired a pretty girl they had met at a party, he made Annabel unhappy by saying, "She's got a funny little nose, most attractive." The girl's nose was retroussé. Annabel took this as a direct criticism of herself, especially her thin, straight nose, and as the days went by, though her husband no doubt had completely forgotten the snub-nosed girl, Annabel brooded. Finally she saw her chance. Her husband was going away for several weeks, and Annabel rushed to the plastic surgeon and made plans. The plans were fairly expensive, so she cashed some of the family bonds. Then she went to the hospital and had her nose tip-tilted. I remembered—how could it have slipped my mind?—that she took me into her confidence after it was done, while she was still at the hospital, probably because she was so awfully bored and had nobody to talk to. I went to see her there, all bandaged as to the nose and cheeks, with great bruises around her eyes. When the unveiling had been done I rushed over to see her. It was a miracle, really; there she was, just the same except that her nose was retroussé. It was a fine nose, a sweet little nose.

Well, if you can believe it, Annabel's husband never noticed. He might never have realized, from that day to this, that his wife had a tip-tilted nose, if it hadn't been for the bonds. He found out about the bonds, and the couple are now divorced. . . .

Standing at the bus stop, I reviewed my impressions of Mr. Wingcollar. An honest man. One could trust a man like that. He was attractive, too, if it hadn't been for the rather pronounced patches under his eyes. Suddenly I left the bus stop and went to find a telephone in Wigmore Street, and rang up Mr. Wingcollar, and cancelled all arrangements. I told him I had thought of a less drastic way than surgery to settle the problem. From then on I would have all my photographs retouched.

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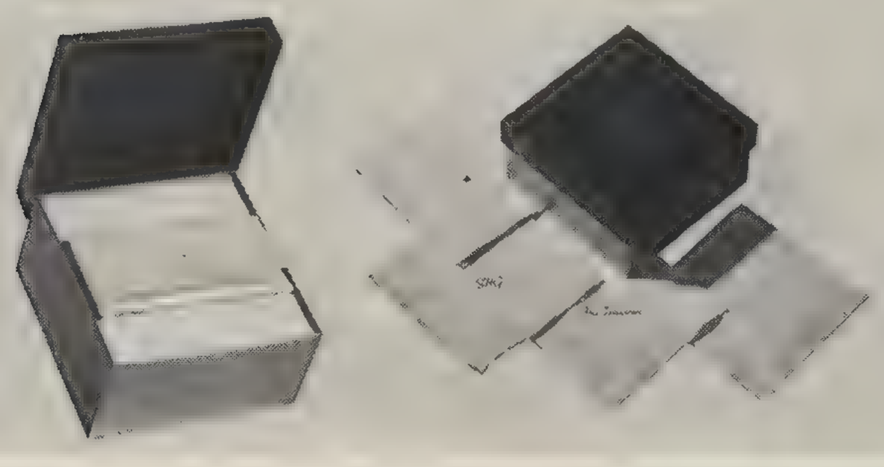
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THE MAUGHAM EXPLOSION

Continued from page 164

himself to be worked up to stating the facts.

When they became all-technical, I was diverted by a telephone conversation in another part of the room. The part I heard went like this: "I've never seen him so mad before. . . . I've *never* seen him so mad. . . . Well, if I were you, I'd stay out of it; there'll be eruptions all afternoon." Thinking of the white patches, I hastily decamped to spend a cosy teatime at a hairdresser's in Berkeley Square.

By half past seven, when I went out to dinner with an English friend, I had read *all* the West End gossip writers on the subject of the sale, and convinced myself that my own presence was of the most glittering importance. We dined simply and only fairly knowingly—potted shrimp, then sole with a modest carafe of rosé. Although I still felt pretty glittering, I had also reverted to what I consider an old American prerogative: if you like potted shrimp, *have* potted shrimp.

A fine swizzle of rain failed to discourage any of the black-tied guests from leaping precipitously from taxis and Rolls in George Street at the back entrance of Sotheby's which ticket-holders for the main gallery were asked to use. Getting to the gallery itself was a trickier negotiation, and it was very full indeed. When G., a savvy ex-newspaper woman, spotted a woman in green silk leaving a chair by the simple means of crawling under one of the red ropes, she urged me to step over it, suggesting that the most effective team would be half-standing, half-sitting. It paid off right away, and just in time for the entrance of Lord Beaverbrook (low-to-the-ground, rugged, ruddy) and Lady Dunn (lean, tanned, and stylish in a shimmery black coat of flat fur). Soon after, Charles Clore, the money man.

Stripped for the evening, the gallery was lighted by a mix of crystal chandeliers with the catalogue tags attached; the left wall was hung with festive panels of Chinese silk; a dais for Sotheby directors flanked the auction box; and along the right wall another platform held a line-up of TV cameras. An alarming number of newsmen with flash bulbs preyed on the audience, sending up a number of flares over Sir Gerald Kelly, portrait painter of the Royal Family, and a past president of the Royal Academy, who sat several rows in front of us. After a point, he draped a grey silk muffler over his head which I assumed was a no-more-pictures signal though it looked rather fetching. If Lord Rothschild and the Duchess of Argyll were there, we missed them.

Peter Wilson, looking a bit paler in the glare, began the sale on a rather cool note ("Lot One" was the opening phrase) well suited to the Roderick O'Conor still lifes. Three went for only a little over £1000. There was a lick of new interest when Graham Sutherland's "Thorn Forms" went up on the easel with an opening bid of £500. It was knocked down for £4000. Arthur Tooth, a famous London gallery, then gave £9000 for a Bonnard. Gauguin's Tahitian woman, painted on a glass door which Maugham bought in Tahiti for 200 francs while ingesting atmosphere for *The Moon and Sixpence*, opened at £1000; there was a slowdown at £8000, and Wilson repeated in lofty tones, "At 8000. At 8000, then . . ." Someone bid nine, then ten, then 10,500, and the gavel crashed at 12,000. A small scramble, the first sign of disorder, went on at the box. Another bid had been simultaneously received by telephone from a buyer in the entrance hall or the smaller gallery where the proceedings were shown on closed-circuit TV. In seconds the Gauguin was finally knocked down for £13,000.

The Marie Laurencins, ice-creamy and bland, went calmly enough, and the Wilson manner was steadily more interesting; the gavel-hand raised, but not quite falling, the brave, pained tone of doubt rarely failed to raise a bid.

Started at £5000, the Lautrec mounted steadily in even thousands, with Lady Dunn fast and efficient, but ultimately the loser; it went to Huntington Hartford for 27,000. She recouped only modestly by snagging a Lépine for £3500.

Directly in front of me, a youngish crew-cut Belgian sat through the flurry with his arm around an extremely pretty young blonde wearing a brown sealskin coat. As the last Lépine went up (rooftops in Caen), he used his free hand to signal his bids, and when the painting was his for £1000, he kissed the girl. This was the lull before the storm. The Monet went for £40,000 to a gallery; between 10:13 and 10:14 p.m. the Matisse woman in a yellow chair fetched 38,000; a considerably less interesting Matisse, 32,000.

At 10:17, Lot 26, the Picasso "Death of Harlequin" (gouache on board, signed, 1905) went up on the easel. (The verso side, "Woman Seated in a Garden," 1901, was shown only briefly.) Started at £20,000, the bid rose in even 5,000's. It may have been as high as 60,000 when G, said excitedly, "There's a woman in a white hat bidding way in the back." At precisely the same moment, a message was flashed to Wilson by one of his colleagues on the dais, and looking sharply in that direction, he called the bid "from the very back of the room . . . it's against you now, sir . . . it's against you in the back of the room . . . sold at £80,000." The woman in the white hat (fluffy, pulled way down) signed the claim-card that was brought to her and left at once. Everyone knew it was The Moment; the sightseers gossiped noisily; Wilson, who presumably had developed some white patches, spoke sharply to the cameramen about the lights which were apparently making it difficult for him to see; the big spending went on. Another Picasso to a French collector for £30,000, a Pissarro at £28,000, another Pissarro to Huntington Hartford for £26,000, two Renoirs, £48,000 apiece. When the thirty-fifth painting, a routine Utrillo, was knocked down for £11,000, it was not quite half-past ten, and the take was £523,880. As a London paper remarked the next day, the pace was roughly £10,000 a minute.

Wednesday's papers were, in point of fact, a joy. The "Sale Room Correspondent" of *The Times* let himself go to the extent of giving the Picasso a subhead, then specified in the middle of the seventh paragraph, "Ramus [paid] £80,000 for the remarkable Picasso double painting (back and front)." The *Daily Telegraph* ran a nice spread of pictures but missed the boat on Ramus, although the following day their man got into the act with the sub-

head "SECRET BUYER." Fortunately, the afternoon papers are less reticent. The *Evening Standard* ran a front-page detail of the Harlequin looking exceptionally deceased with this leader: "Death of Harlequin is £80,000 whodunit." On the inside page with a photograph of Miss Ramus at work, they ran the subhead, "The shy woman in the white hat keeps her secret," and went on to quote Charlotte Ramus as saying, "I bought the painting for a foreign collector, and I can not tell you who it was." The *Evening Standard* also called on Miss Ramus at the art packing firm in Monmouth Street where she works and ran an assortment of fancy type including a small streamer, "TWO MEN SAY: WE DIDN'T BUY PICASSO." The two men were Daniel Maggin of Ohio and a French collector named Maguy. Both had been at the sale. Maguy bought the other Picasso, and a reporter from the *Daily Express*, garbling both name and picture asked a Sotheby secretary who Maggin was. When he was told that Maggin was an American collector, he countered with a thank-you and rushed out to file his story. Everybody—including, I later discovered, my own icon, *The New York Times*—bit hard.

After my early morning foray through the columns and one of ninety-nine futile attempts to get Sotheby's on the phone, I raced for Bond Street and arrived in time to see Wilson take the box for an all-day sale of Impressionist and modern paintings, drawings, and sculpture. Cool, thinned sunlight poured through the huge skylight in the gallery, giving the scene a quite different look than the previous night's. Many of the same faces were there, though (including the young couple who had bought the Lépine and who were now sitting well towards the front), and the closed circuit TV was still in operation in the entrance hall.

The pace was considerably brisker; the opportunity to observe Wilson's style, golden. His range is small but telling; no tone is pear-shaped. The economy of words is magnificent. "Sold at only fifty pounds" never becomes a question; yet there's a note of surprise. If that doesn't spring a bid, he sometimes says, "*well* at five . . . hundred . . . pounds, then." The implication of genteel disbelief makes it hard to sit absolutely still, one *yearns* to bid next year's bread and beans. Undoubtedly, the best fun of all comes when the bids ricochet at alarming speed. Mere people can't follow them, but the auctioneer can: "500. I have 500 in several places. 700; that's your bid, madam. 750. It's against you, sir, the gentleman on the aisle . . . I'm *very* sorry, there are two bids in line there. 800. 900." Some Feininger drawings (pen and ink and watercolour) fetched a steady six hundred or so each; a Renoir oil, £36,000; a Boudin went to Mr. Maggin; a Modigliani portrait, at £37,000, to the underbidder for the Maugham Monet.

It was the middle of Thursday afternoon before I was allowed to see Peter Wilson in his office which, like all the others, was in an absolutely unfindable corner overlooking a strange, triangular court. The questions began right away. "It was a funny sale in a way, wasn't it?"

"Was it?" I asked stupidly.

"Mmmm. Nobody was interested in those first pictures, English things. Were they? How did you like the way they turned the spotlight on Lady—?"

Standing on the floor beside me were the Picasso and the Gauguin, and I seized the slight pause to ask whether Sotheby's had collected the £80.000. The check, it seemed, would arrive later that day, much later, and would be drawn on a London bank. Wilson said in what I must say was a very convincing manner that he had no idea who the buyer was, but felt reasonably sure that it was not an American, that the painting would go to the Continent. When I reminded him of his amazing accuracy in predicting prices, he admitted some surprise that the Monet exceeded his guess by so much, but looked rather absent, as though he might be thinking of the next big sale. And he began talking suddenly about the collection of the late Sir Alexander Korda which will be an evening do on June 14 and may well set new records.

I did want to know why the Gauguin hadn't brought a handsomer price, and the answer was pathetically simple: it's painted on glass. "Pictures do fall even in the best of houses, don't they?"

We talked a little of the curious double responsibility Sotheby's has to advise both buyer and seller to the best of their ability. I was interested to learn that in the London market prospective buyers are never given a list of valuations of *all* the paintings in a sale—three or five or twenty, but not all. After the sales of that week (£3,000,000 as opposed to the usual £300,000), I was charmed to hear Wilson say, "In this business one can't think just of the very rich, you know. You must think that everyone who comes to Sotheby's gets the same treatment."

Part of the treatment that can be enjoyed by idlers is the immense dazzle of the sales themselves, which are indeed planned for effect. ("*That*, to my mind," said Wilson, "is a great art.") Sometimes the alphabet can be hampering, but there's always a choice of whether Van Gogh goes with the V's or the G's. The Wilson formula: "A gentle but interesting beginning, then the climax—a big bang; and you want to end with a bang but not as big a bang." About his own remarkable sense of timing, he is rather vague, but admits that "sometimes you just look round the room and your eye falls on someone who's about to bid and you can squeeze a bid out of them." Most important of all: "One must understand the desire to collect."

I remarked that I had myself been so overcome that I felt several irresistible impulses to leap to my feet and bid £50,000. Much to my relief, Peter Wilson laughed a big, wide open laugh, and said, "I should have had to say 'not from you, Madam.' "

* * * * * *

About four days later in New York, *The Times* ran a small story to the effect that the Picasso had been purchased by Henri Lyon, a Paris stockbroker, and shipped to Cannes with a guard of six detectives. The story also mentioned that a dummy painting was shipped out of London by another plane to confuse possible art thieves. My own confusion deepened when the London *Observer* eventually came in the mail with a small, front-page item stating that the Picasso had been shipped to Geneva. Finally, almost three weeks after the sale, I picked up the phone and called Sotheby's New York office to make what I thought would be a routine check on which one had the Harlequin. Mr. Peregrine Pollen, a director, and Sotheby's man in New York, could not have been more solicitous, but after an exchange of London letters on my part, and London cables on his part, the meagre bones still remaining were these: Apparently, the painting was shipped to Geneva. The true purchaser might have been Henri Lyon. Or it might not.



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PERFUME

Continued from page 133

and a prodigal splash of cologne after it. . . . Mrs. Henry J. Heinz, II, wears a flowery scent in the daytime—one that's fresh and dry, rather than sweet. Her evening perfume is an exotic blending of ferns, sandalwood, and myrrh. In her daytime handbag, Mrs. Heinz carries perfume in a practical small atomizer; in her evening bag, the same stash of scent in an old but much-loved bottle with a jewelled stopper. She uses a scented oil in her bath, has sacheted flannels tucked into her bureau drawers, and scents her rooms with a burning perfume from Paris.

Mrs. John Barry Ryan, III, finds strong colognes more refreshing than full-strength perfumes. Her present favourites: a flowery scent combining jasmine, cyclamen, rose, ferns, and violets; and the cologne version of a famous perfume made of rock-garden flowers, with a mingling of fruit. She uses only lavender sachets in her bureau drawers, lavender soap from England in her bath. As a burning perfume, to scent the rooms of her New York apartment, Mrs. Ryan uses a strong bath oil from Paris that is blackish-brown in colour and strongly scented with sweet cloves. (A small burner made for perfume works just as well for this.) She finds a fresh-smelling spray made for linens so delightful that she occasionally dabs a little on herself; and her favourite hand-and-body lotion is an anti-bacterial, pleasant-smelling lotion that is actually made for babies. She also likes a cologne supposedly made for men, scented with sandalwood, lemon, and lavender.

Mrs. Lawrence Copley Thaw's favourite perfume in winter is a brilliant "modern" scent, individual as a signature; in summer, a light, flowery perfume of rock-garden flowers. In the country, she's apt to wear a French cologne theoretically reserved for men. Like many other women, she uses a burning perfume from Paris to scent the rooms of her apartment; the perfume is burned in a cup which rests on a small stand. She also keeps jars of old-fashioned potpourri here and there.

Mrs. Charlton Henry has used a burning perfume for years throughout her house in Chestnut Hill, Philadelphia; she always buys it at the same shop in Paris. Closets are scented by containers of perfume. A devotee of perfumed bath oil, she also likes scented flannels for bureau drawers. Of her two favourite perfumes at the moment, one is French, a mossy-leafy-fruity scent; and one American, spicy and refreshing, pleasant to dash on wrists and temples in hot weather.

Señora Mercedes de Kogel enjoys experimenting with different perfumes so much that she even, at times, mixes them herself—buying the flower essences and fixatives at a perfume-supply house, and stirring them together with an orangewood stick. Mrs. Mario Lobo, on the other hand, is so faithful to one classic rose-and-jasmine perfume that she wears it most of the time, changing from the full-strength version in winter to the lighter cologne version in summer. Only her bath oil is a different scent. . . . And here, perhaps, a word of warning is in order: too many different scents can lead to confusion at times. While most flower and fruit scents blend agreeably with each other (a single perfume may contain hundreds of these essences), they may not always combine with the heavier, Oriental types of fragrance. No rules are hard and fast; the proof of the perfume is in the pleasure it gives.

"HELLO, NATALIE WOOD!"

Continued from page 163

a "little neurotic."

AR: She admits she changes houses a lot.

LK: Don't we all? It's because Southern California has such a monotonous climate. We have to create our own changes of environment by switching houses.

AR: Or husbands.

LK: Hey, we forgot to ask her about her love life.

AR: That belongs in the fan mag department—she has barred them from talking to her for the last five years.

LK: I'm for her. Contrary to public opinion, I don't think a star's love life has anything to do with her being a star—

AR: Or is anyone's business but her own.

LK: So there we are, Natalie Wood, Star of Screen, Television—

AR: But not the stage, as yet.

LK: She'll tackle it this fall, she hopes.

AR: These last four or five years, whenever she's in New York, didn't I hear she's been hanging around the Actors' Studio and auditing Stella Adler's classes?

LK: Right—which would make her interested in The Method.

AR: Hmmmm. Wouldn't you conjecture that a kid who's been acting since she was four has her own Method?

LK (slyly): The Hollywood Method?

AR: I'd bet she'd say the Hollywood Method is too easy. No obstacles to overcome.

LK: I have a sneaky feeling you agree with her that hard work is the answer to everything.

AR: I agree with her that all this chatter for or against the Method is silly. All good actors have a Method.

LK: The Wood Method—the one she invented when she was in kindergarten and played her teacher in a white wig?

AR: Since a star should have the last line, let Natalie Wood explain it: "The Actors' Studio calls it Making the Preparation. When I was a child, I simply got into the mood of the part—and I've been doing it ever since."

"WHAT SHALL WE HAVE FOR DINNER?"

Continued from page 158

A COVEY OF HOLIDAY WEEKEND MENUS

Friday dinner

Watercress soup

Watercress, bouillon, potato, nutmeg, cream

Baked striped bass

stuffed with mushrooms and herbed dressing.

Sauce mousseline

Steamed buttered zucchini

Dilled potato balls

Lemon soufflé with raspberry sauce

Almond cookies

Wine: Charles Krug Grey Riesling

Late Saturday luncheon

Small ravioli

Tomato sauce

Cold roast lamb

cooked very pink with butter, tarragon, garlic.

Pea bean salad

cooked pea beans, shallots, parsley, vinegar, oil, salt, fresh ground pepper.

Pont l'Évêque cheese

Golden puff crackers

Watermelon with pink champagne

Wine: Zinfandel Rosé, Original Mayacamas

Saturday dinner—before a dance

Hot mushrooms in sour cream

Beef Paillardes

boneless individual slices pounded thin and broiled rare.

Marchand de vin sauce

Small beets in butter sauce

Spinach soufflé

Pistachio ice cream

with fresh apricots, kirsch, slivered almonds.

Wine: Almadén Claret

Sunday luncheon buffet

Fettuccine with truffles

with cream and chopped white Italian truffles.

Cold roast pork

bones, trimmed loin, cooked with celery, carrots, onions, white wine, garlic, rosemary, and mace.

Cold broccoli vinaigrette

Fresh mangoes and cream cheese

Wine: The Christian Brothers Burgundy

Sunday night supper

Bouillabaisse

fish stew with saffron, olive oil, garlic, and fish broth. This stew can be made well ahead.

Herbed bread

Savarin

filled with pitted cherries and seedless grapes, soaked with rum, topped with whipped cream.

Wine: Taylor New York State Rhine Wine

14 SUMMER MENUS BY ANDRÉ SURMAIN

Two late Sunday breakfast luncheons

Pineapple on half-shell

Scrambled eggs with truffles

scrambled in lots of butter, chopped truffles added at the half-way mark.

Grilled noisettes of lamb

eye of the chop, brushed with oil, grilled pink.

Hot crescent rolls

Gâtinais honey

Strawberries bar-le-duc

Sweet butter

Coffee **Hot chocolate**

White peaches flamed in kirsch

Omelette with tuna

diced tuna added to beaten eggs, made into an omelette, and served with a hot tomato sauce.

Fondue Bourguignonne

seasoned, diced filet mignon, fried in hot olive oil, and served with various dips (Béarnaise, Périgourdine, et cetera).

Popovers

Orange marmalade **Apple jelly**

Butter

Café au lait **Tea with lemon**

Wine: Taylor New York State Rosé

Two late evening "soupers"

Caviar aux blinis

Jellied pheasant

Cucumber salad

with sour cream—mayonnaise sauce.

Sliced oranges

with orange juice, curaçao, a sprinkle of blanched almonds.

Wine: Gold Seal Brut Champagne

Smoked Scotch salmon

Brioches brouillées

scrambled eggs with red pimientos in warm, scooped-out individual brioches, served hot with cover replaced.

Braised hearts of lettuce in cream

Flamed bananas

peeled, sautéed, sprinkled with sugar, flambéed with rum.

Ladyfingers

Wine: Louis M. Martini Mountain Gewurtztraminer

Four quick luncheons or dinners

Cold gazpacho soup

Bombay curry crab salad

Continued on page 170

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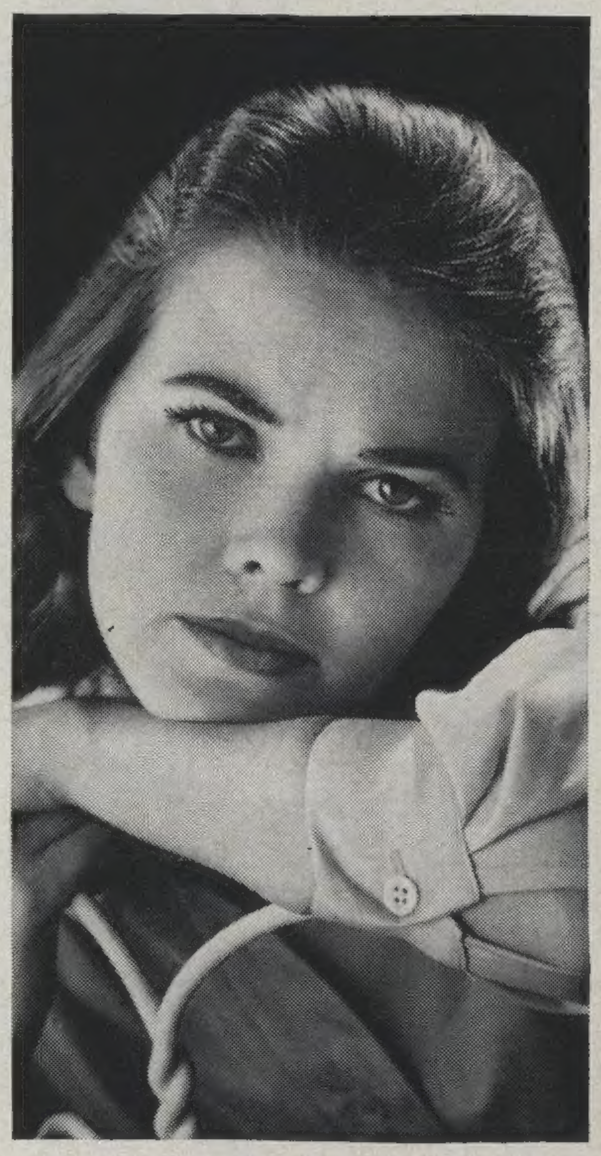


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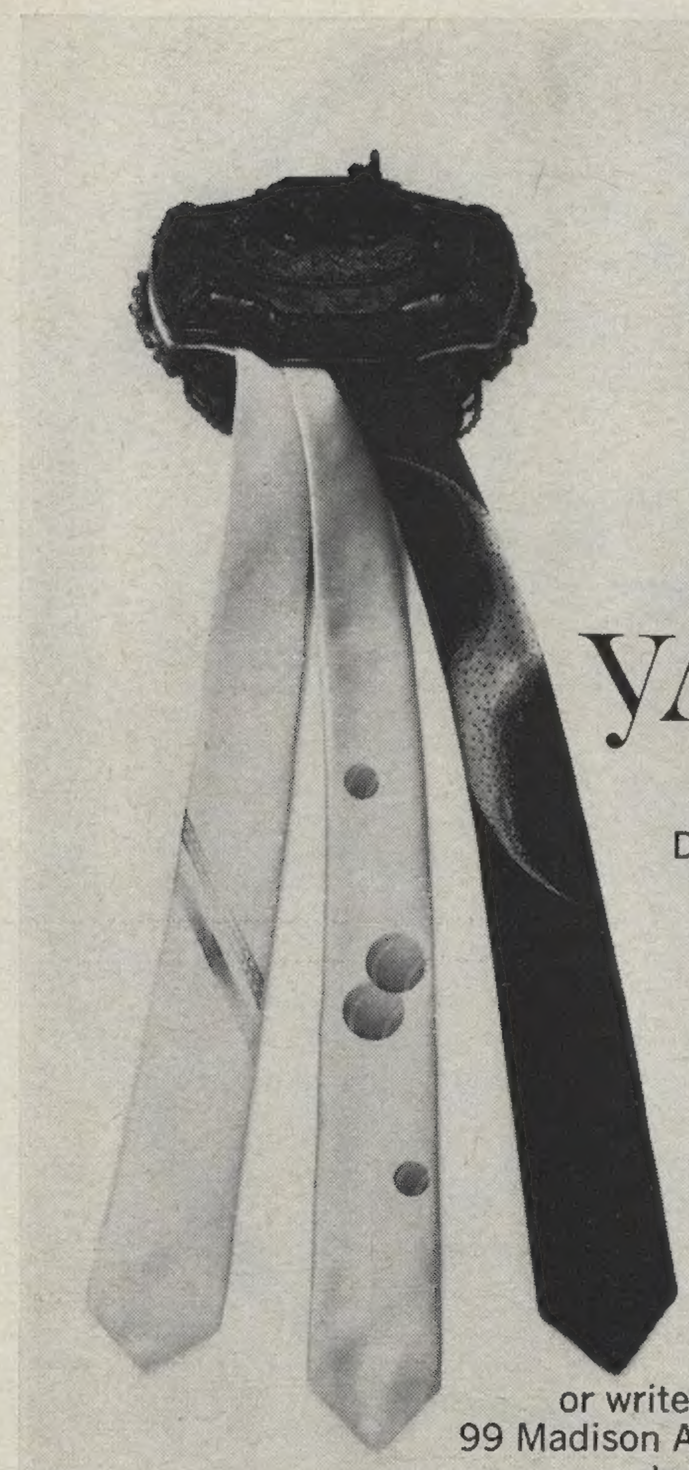
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"WHAT SHALL WE HAVE FOR DINNER?"

Continued from page 169

mayonnaise with curry powder and lemon juice, mixed with crab meat, pine nuts, served chilled.

Potato salad

sliced boiled potatoes, mixed hot with vinaigrette, served cool.

Jam omelette

Wine: Mayacamas Vineyards Chenin Blanc

Avocado soup

a chilled mix of madrilene, sour cream, mashed avocado.

Poussin Basquaise

roast baby chicken with sliced artichoke bottoms, sliced mushrooms, and peeled, diced tomatoes simmered ten minutes in butter, touched with garlic.

Asparagus vinaigrette

Purée of marrons glacé with cointreau

Wine: Beaulieu Vineyard Cabernet Sauvignon.

Cold stuffed tomatoes Antiboises

Rib steak

with rolled and chilled seasoned butter, sliced like a sausage, and placed on the sizzling steak.

Fried apples

Peach Melba

Wine: Asti California Red Burgundy

Cheese soufflé

Coquilles St. Jacques Provençale

scallops dredged in flour, sautéed in hot olive oil, mixed with lemon juice, minced parsley, garlic, and served hot in a shell.

Tomato salad

Strawberries and raspberries chantilly

in sweetened whipped cream.

Iced Coffee

Wine: Beaulieu Vineyard Napa Chablis

Two for the patio grill and spit

Roquefort steaks

spread after grilling with roquefort mixed with minced garlic.

Foiled baked potatoes

Lettuce and avocado salad

Hot garlic and sesame bread

Baked apples with cream

Wine: Cresta Blanca Pinot Noir

Roast leg of lamb

Potatoes Lyonnaise

thinly sliced potatoes browned with chopped onions.

Tomato and cucumber salad

Toasted brioches

Grilled pineapple

Wine: Paul Masson Gamay Beaujolais

Two buffet dinners
With one hot dish each

Trout in aspic

Coquilles St. Jacques sauce verte

scallops cooked in white wine. Drain, serve with seasoned mayonnaise with finely chopped parsley.

Ratatouille

Paella

Garlic bread

Crêpes Alsatienne

crêpes filled with fresh raspberry purée, folded in four, flambéed with Framberry and kirsch, sprinkled with slivered almonds.

Wine: Korbel Brut Champagne

Pâté in pastry

Bay scallops en seviche

raw bay scallops soaked in lime juice with shallots, green peppers, then drained.

Norwegian salmon

Beef Stroganoff

Hot buns

Sorbet aux fruits

raspberry ice, lime ice, vanilla ice cream, covered with frozen fruit, liqueur.

Wine: Almadén Chenin Blanc (with fish)

Cresta Blanca Claret (with the beef)

Easy gastronomiques

Onion tart

Gigot de sept heures

leg of lamb, sizzled with carrots and onions until brown, degreased, simmered with dry white wine, brown sauce, tomato purée for seven hours.

Braised lettuce

Soufflé glacé

Wine: Cucamonga Zinfandel

Leeks vinaigrette

poached in broth and drained; vinaigrette added while hot. Served cool.

Chicken in sherry

Sautéed peppers

strips of green pepper sautéed in olive oil, dashed with lemon juice.

Coupe aux marrons

Wine: Wente Bros. Pinot Blanc

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